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SUPPLEMENT

TO THE

CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

DUTCH, FLEMISH, AND FRENCH PAINTERS;

In which is included a short Biographical Notice of the Artists,

WITH A COPIOUS DESCRIPTION OF NEARLY

THE WHOLE OF THEIR PICTURES;

A STATEMENT OF THE PRICES AT WHICH SUCH PICTURES HAVE BEEN SOLD AT PUBLIC SALES ON THE CONTINENT AND IN ENGLAND;

A REFERENCE TO THE

GALLERIES AND PRIVATE COLLECTIONS,

IN WHICH A LARGE PORTION ARE AT PRESENT;

AND THE NAMES OF THE ARTISTS BY WHOM THEY HAVE BEEN ENGRAVED

TO WHICH IS ADDED,

A BRIEF NOTICE OF THE SCHOLARS AND IMITATORS OF THE GREAT MASTERS OF THE ABOVE SCHOOLS.

BY

JOHN SMITH.

PART THE NINTH.

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PREFACE.

THE publication of this Supplement to the Catalogue Raisonné has been delayed thus long, in order to render it as copious and complete as possible; and the Author flatters himself that a perusal of its contents will convince Subscribers to the former portion of the work, and those interested in the subject, that the time has not been misspent, nor the zeal of the Writer grown lukewarm or indifferent in the performance of the undertaking. A term of twelve years has elapsed since the publication of the first portion of the work, during which period the taste for, and knowledge of, the Fine Arts, has greatly progressed in England and elsewhere. Pictures of real excellence have consequently doubled, and in some instances quadrupled, their former value; whereas works of a doubtful or fictitious character have proportionably diminished. Whether the labours of the Writer have in any measure tended to produce this change, must be left to the observant and discerning reader to decide. It will not, however, he trusts, be considered presuming, if he claims the

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merit of having placed in the hands of the amateur of the Fine Arts a useful guide in selecting and purchasing such pictures of the Dutch, Flemish, and French Schools, as the work treats of; and which, if gentlemen have the prudence and discretion to consult, they may with a considerable degree of safety indulge in the delightful and rational amusement of forming collections of pictures, which at any subsequent period they may dispose of without the risk of any material loss, and with the chance of considerable gain. The truth of this statement has been verified on several occasions within these last few years; and would more frequently occur, if due attention were given to the information contained in this work; but alas! many possess useful books who never profit by their contents; and it has not infrequently occurred to the author to witness with pain some of his most respected patrons and subscribers purchase at very considerable prices spurious pictures, the originals of which they have afterwards discovered, to their mortification, were either in some public gallery or well-known private collection. Often has it occurred to the Writer, when appealed to on the merits and originality of pictures so bought, to be under the painful necessity of rather giving offence by withholding his opinion, than occasion strife and litigation,—the appeal being made after the purchase had been effected. If amateurs will suffer themselves to be beguiled by a plausible story, and surrender their judgment to an interested party,

using no discretion in seeking information from others, nor consult such guides as are always within their reach,—they have only their own negligence to accuse, when they discover that they have been imposed upon. The Writer feels the more anxious to impress this advice upon the recollection of the lovers of Art, being fully convinced that due attention to such cautions will prove in the end mutually beneficial, both to the buyer and seller; for it has been well observed, that "every transaction should be based on integrity, in order to render commerce permanently advantageous."

As it may happen that the possessors of this volume have not perused the observations contained in former parts of the work, the author is desirous of taking advantage of the last opportunity which the subject is likely to afford him, of again inculcating the importance of preserving valuable pictures from injuries arising from damp, exposure to the sun, and most especially from the merciless hand of the ignorant cleaner; for it may truly be said that the productions of genius are a species of public property, entrusted to the care of the wealthy few for the benefit of the many; and this view of the subject appears to be generally understood, and is manifested by the liberal kindness with which most of the owners of fine pictures allow them to be inspected by the curious, or lend them for public exhibition. There is yet another inducement which ought to incite the owners of such treasures to watch over

their preservation,—and that is, the immense value of such property in every part of the civilised world, when in a pure and genuine state; but if once injured by the dangerous solvent of the unfeeling operator in *renovating*, no after skill can recover or replace the delicate tints and spirited touches of the master. A picture of great value, when thus treated, is from that moment reduced to that of one of an ordinary description.

It could hardly have been expected that a work like the present, embracing so extensive a notice of the productions of the artists of which it treats, should have been so written as to escape all censure and animadversion; and if the Writer were disposed to reply to such charges, this would be the proper time and place to do so;—but as replies and discussions on the subject would tend to no positive advantage, and might engender angry feelings, without arriving at any satisfactory conclusion, the Writer therefore (with one exception) leaves the character of his work in the hands of a discerning and impartial public, with this candid observation,—that as he never pretended to infallibity, the faults and errors, both of omission and commission, which from the multifarious nature of the work he has unavoidably committed, he has to the best of his ability noticed and corrected in the present Supplement. But while thus abstaining from all useless discussion, he begs to be allowed the privilege of correcting an opinion given in a popular and highly interesting

work, "*On Art and Artists in England*," by Dr. Waagen,*—in the preface to which, p. 12, the doctor,

* Published in 3 vols. 8vo, by John Murray, Albemarle Street, London, 1838. Dr. Waagen's work merits a place in the library of every lover of the Fine Arts, as a very useful book of reference to a large portion of the best collections of pictures in England, interspersed with critical observations on painting and sculpture, both ancient and modern, blended with much curious and interesting information; in all of which the author evinces an extensive and erudite knowledge of the subject, and great acumen in his criticisms and observations. When we consider the precipitancy with which the materials composing the work were collected, and the many difficulties under which Dr. Waagen must have laboured, from the wide distribution of objects, the frequent interruptions from over-officious proprietors, and the uncivil manner in which he was hurried through several important collections, added to a natural anxiety to embrace in the shortest possible time the full advantage of the many opportunities so liberally afforded him,—it would be too much to expect that a work so composed should be free from some errors. But an author, however talented, should surely have paused before pronouncing opinions on works of art of the highest importance calculated to injure valuable property;—both the names of painters of high-class pictures are changed to those of inferior masters,* and the state of preservation of many fine pictures is seriously misrepresented.† Can lack of time or convenient means justify immatured opinions, so hastily and injudiciously pronounced, and so wholly uncalled for?

With all these defects, some of which (namely, the names of painters) being in many instances a mere matter of opinion, may not be deemed by some readers any imperfection; and it must be candidly acknowledged that the work throughout is evidently

* The beautiful picture of St. Cecilia in Mr. Wells' Collection is changed from Dominichino to Christofano Allori.

The Virgin and Child in Lord Ashburton's Collection, by Leonardo da Vinci, to A. Luini.

The Christ disputing with the Doctors in the National Gallery is also attributed to Luini.

† Among the criticisms on the state of pictures, the most unjust are those which apply to Mr. Hope's Collection.

referring to this catalogue, observes: "Many opinions on pictures to which we cannot assent, proceed more from a regard to the possessors, than from want of better judgment." This charge, being of a personal nature, and coming from so respectable and highly gifted a writer, is much too serious to remain unnoticed; and the author therefore avails himself of this opportunity positively and unequivocally to disavow the insinuation, and to assure the doctor and his readers that no inducement of a personal consideration could ever influence him to forfeit that confidence which above all things *he most* highly values, and which alone can give interest and stability to his work.

The author feels that he would not do justice to his own sentiments, were he to conclude this brief preface without acknowledging his deep sense of obligation to the numerous noblemen and gentlemen, both in this country and on the Continent, who have in every instance afforded him, in the most kind and liberal manner, that ready access to their collections which has enabled him to complete this supplement; nor are his best thanks less due to the many connoisseurs and others connected with the commerce of pictures, to most of whom he has had occasion to apply for some favour, either of information, or the

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written with intentions dictated by the purest integrity, and evinces in numerous passages the amiable character of the author, —qualities opposed to every idea of a sinister motive in the opinions and criticisms contained in the work.

sight of pictures in their possession; and in no instance has such application been in vain. The recollection of these acts of kindness is the more gratifying, as they evince the confidence reposed in the integrity of the author.

NOTE.

The terms *right* and *left* employed in the work refer to the picture, and not the spectator,—a system the Writer was induced to adopt in imitation of the best writers of the French catalogues of pictures; but neither this, nor the sizes given, are wholly free from errors, as the descriptions were in a few instances borrowed from prints, and the measures taken from pictures in their frames.

The first figures in the sizes given denote the height of the picture, and the second the width of it.

ERRATA.

Page 402, No. 120, for "fawn" read *faun.*

At the end of description No. 198, page 468, read, "This picture was purchased *of Mr. Nieuwenhuys* at Brussels," &c. &c.

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SUPPLEMENT

TO THE

CATALOGUE RAISONNÉ.

GERARD DOW.

1. A HERMIT at his Devotions. The scene exhibits the ruins of a lofty vault; and the venerable man, habited in a brown cloak and hood, with a rosary attached to his girdle, is seen in a profile view, kneeling; his clasped hands rest on a large open book, and his attention is earnestly directed to a crucifix placed against a wall at a little distance from him. Upon a table of earth, before which he kneels, are a skull and a basket; on the latter is placed a lighted candle. The trunk of a withered tree stands at the side, at the base of which grows a large thistle; near this object is a keg, a lantern lying on its side with the candle fallen out, and the skull of a horse in some water. At the extremity of the vault may be perceived the ruins of other subterraneous buildings. The composition of this superlative picture conveys to the mind sentiments of a higher and nobler character than are excited by any other work of the master. The drawing and expression of the pious hermit are worthy the pencil of Guido; "mild, pale, penetrating," free from all commonplace ideas, "it looks upward, as if it looked for something beyond this world." His early devotions are strikingly indicated by the sober twilight of the morning, whose

feeble rays illumine the cell: and the subject of his previous meditation is denoted at the heading of the chapter in the open book, on the opposite page to which is a print of a Repose of the Holy Family. The subordinate parts of the picture have evidently allusion to the transitory nature of all sublunary things. The bones of man and beast,—the withered tree,—the ruined arches, resembling the baths of Dioclesian,—the extinguished light of the fallen lantern, &c. Amidst these emblems of decay and desolation, the thistle flourishes in luxuriant vigour. Every part of this admirable picture is finished with the most elaborate care. Signed, and dated 1660. *See* Vol. I., No. 78, for information as to its history, &c.

26½ *in.* by 19½ *in.*—P

Collection of the Rt. Hon. Lord Ashburton. Worth 1500*l.*

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2. A School by Candlelight. The master of the seminary, a man in years, wearing a fur cap, is seated on the right, holding a ferule in one hand, and in the other a compass, with which he points to the letters in a book, and which a girl who stands in front of a table appears to be repeating; two other children are waiting at the table to say their lessons, and two more are seen in the back of the room. The subject is illumined by a candle on the table, and a lantern placed on the ground. Painted in a freer manner than is usual with this artist.

13½ *in.* by 14½ *in.*—P.

In the Florence Gallery

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3. Portrait of an Aged Woman, represented in nearly a profile view. She has on a fur cap, girt with a white kerchief, and is dressed in a fur mantle.

9 *in.* by 7½ *in.*—P. (*oval.*)

In the Royal Musée, Berlin.

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4. The Interior of a Dutch Kitchen, well furnished with culinary utensils. A woman, with a lighted candle, is seen entering at the back of the room by an arched doorway. The exquisite pencil of Dow has rendered every object so true to nature, that however humble the subject, the picture is a gem in value.

$12\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*—P.

In the Royal Musée, Berlin.

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5. A Magdalen. This has evidently been done as the portrait of a lady, in the assumed character of a Magdalen. She is attired in a red and black silk dress, leaving the bosom exposed, and is seated in a handsome apartment; her hair is dishevelled, and falls in tresses on her shoulders, and with clasped hands, and upraised countenance, she appears to be deploring her past misconduct. Bags of money and a casket of jewels lie on a table near her. A rich curtain and some tapestry compose the background.

12 *in.* by 9 *in.*—P.

In the Royal Musée, Berlin.

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6. The Industrious Housewife. A pretty woman, attired in a dull red coloured gown, and a white kerchief, stands at an arched window, scraping a carrot. A dead cock hangs at the side of the window, and on the sill lies a pumpkin, a bunch of carrots, and a dead fowl; among these stands a brass can, on the top of which is placed a red cabbage.

This once beautiful picture has been injured in the background by improper cleaning.

1 *ft.* $11\frac{1}{2}$ *in.* by 1 *ft.* 6 *in.*—P.

Collection of the Duke of Mecklenberg. Worth 350 *gs.*

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7. A Youth, about sixteen years of age, of an agreeable and expressive countenance, wearing a black velvet cap decked with feathers, and a vest buttoned in front, and relieved by a white pendent collar. *See* No. 12, Vol. I.

7 *in.* by 6 *in.*—P.

Sold in the collection of M. Goll de Frankenstein, Amst. 1633. 655 *flo.* and $7\frac{1}{2}$ *p. c.* (58*l.*)

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8. An Old Man with spectacles on, seated at a desk near an arched window, mending a pen; some parchments and an hour-glass are on the sill of the window, a bird-cage hangs at the side, and a curtain is suspended from the top. In a remote part of the room are seen four persons at table. This exquisitely wrought picture is dated 1671.

14 *in.* by $10\frac{3}{4}$ *in.*—P.

In the Dresden Gallery. Worth 300 *gs.*

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9. A Venerable Hermit, with a bald head, and a short gray beard, clothed in a brown mantle, engaged at his devotional exercises; he holds between his clasped hands a rosary, and a cruifix lies before him. Painted in a free and spirited manner. No. 17, Vol. I.

$10\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

In the Musée, Amsterdam.

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10. An Aged Hermit, with silver hair and beard, and a countenance bespeaking severe abstinence; he has on a brown mantle, and is seated attentively perusing a large book, which he holds open on his lap, having a pen in his hand.

$9\frac{3}{4}$ *in.* by $7\frac{3}{4}$ *in.*—P.

In the Palace of the Hermitage, St. Petersburg.

A picture, corresponding with the preceding, in which a venerable man is seen in nearly a front view, seated with

the fingers of his left hand between the leaves of a book, which he holds open on his lap, and a pen in his right hand.

10 *in.* by 7½ *in.*—P.

Was sold in the collection of M. Verbrugge, *Hague*, 1831.

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11. An Old Woman selling Fruit and Dried Fish. The subject represents the interior of a shop, the owner of which, dressed in a scarlet gown, a black bonnet, and a bluish apron, is seated at a counter lifting a pair of scales with one hand, and extending the other to take some money from a girl who stands on the opposite side of the counter; the latter is accompanied by a little girl younger than herself. A crock and a copper pot are on a stool near the mistress, and some dried flounders hang above it. On the opposite side of the place are baskets of fruit on a stool, and a tub of herrings and a basket on some casks. A variety of other objects are suitably introduced. The shop is illumined by a window and a door.

20 *in.* by 15 *in.*—P.

In the collection of the Duke of Mecklenberg, *Lodowigslust.*

---

12. The Village Lawyer. An aged man with spectacles on, dressed in a loose robe, with a white frill round his neck and a fur cap on his head; he is seated in an antique chair, bending forward over a desk mending a pen. A candle, an inkstand, and writing paper, are on the desk, and a variety of loose papers lie on the table. Several large books are on a shelf adjoining a window, a parchment deed with a seal attached to it hangs down from the shelf, and a red curtain, suspended from the top, extends half across the picture. Engraved by Captain Baillie.

10 *in.* by 8½ *in.*—P.

Purchased at the sale of the Lormier Collection, in 1763, for 331 *flo.* (30*l.*) for Sir James Lowther. Now in the collection of the Earl of Lonsdale.

13. The Grocer's Shop.

In the Royal Collection, No. 23, Vol. I., for 18 *in.* by 13 *in.*—P. read 19½ *in.* by 14 *in.*—P. (*arched top.*)

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14. A Young Lady seated, playing on the harpsichord. *See* No. 45, Vol. I.

This picture is stated in the Catalogue to have formerly been in the collection of the Prince of Condé.

Collection of Paul Benfield, Esq., 1799. 220 *gs.*

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15. An Astrologer, or Philosopher, with a lighted candle in his hand, &c. &c. *See* No. 94, p. 33, Vol. I., for description.

This admirably finished picture is now in the Collection of the Hon. Col. Fitzgibbon,

Exhibited in the British Gallery, 1839.

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16. An Old Man seated at a cottage door, playing on a hurdy-gurdy, to the music of which a woman, leaning on the half-door with a glass of liquor in her hand, is listening. A net filled with turnips hangs above the musician's head, and a vine grows over the door. The stump of an old tree and a distant landscape fills up the right of the picture.

9½ *in.* by 7½ *in.*—P.

Bought at the sale of the Lormier collection, *Hague*, 1763, for 605 *fl.* (54*l.*) by Capt. Baillie, for Sir James Lowther.

The Earl of Lonsdale, Lowther Castle.

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17. The Herring Woman. An elderly female dressed in a scarlet jacket and a white kerchief, represented at an arched window, holding up a herring, which she appears to have just taken from a tub at her side; her attention is directed to a girl who is standing before her with a brass marketing-pail on her arm, which she rests on the sill of the window. A

bunch of onions and carrots are on the sill, and a pair of scales and a basket hang up at the side; a bas-relievo of boys adorns the under part of the sill. This picture has been so severely injured by the sun, and the consequent restoration, that its originality is rendered doubtful. Engraved in the Stafford Gallery.

$18\frac{1}{8}$ *in.* by $13\frac{3}{8}$ *in.*—P.

In the Bridgewater Collection, Lord Francis Egerton.

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18. The Herring Woman. The shopkeeper is here represented dressed in a white cap, and scarlet gown, and a blue apron, standing at an arched window holding up a herring with one hand, and examining a piece of money which she has on the palm of the other. A boy is near her, holding a tub on the sill, on which lies a bunch of onions. A cage hangs up at the side.

$12\frac{1}{2}$ *in.* by 9 *in.*—P. (*arched.*)

This picture was formerly in the Hesse Cassel Collection, from which it was removed by the French and presented to the Empress Josephine, and in 1825 was sold to the Emperor of Russia; now in the Palace of the Hermitage. *See* No. 24, Vol. I.

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19. An Artist drawing from a Fiamingo figure of an Infant by Lamp Light. *See* No. 31, Vol. I.

This picture was in 1835 in the hands of M. Heris, of Brussels, for sale, price 6000 *fs.* (240*l.*) It has been subsequently purchased for the Musée of that city.

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20. La Liseuse. An elderly woman of a pleasing countenance, having spectacles on, dressed in a plain white cap, a black gown with scarlet and black sleeves, a blue apron, and a white kerchief and frill, seated holding open a large book with both hands, and bending forward to read it. This beautiful little picture is painted with a rich empasto of colour,

accompanied by the usual patient attention of the artist to all the details. Engraved by Wille under the above appellation. *See* No. 29, Vol. I.

10¼ *in.* by 8 *in.*

In the Palace of the Hermitage, St. Petersburg. Value 300 *gs.*

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21. La Divideuse. An elderly woman wearing spectacles, dressed in a plain white cap, a scarlet gown, a blue apron, and a white neckerchief, seated at an arched window, occupied winding flax on a reel. This, like the preceding, is of superlative quality. Engraved by Wille under the above title. *See* No. 28, Vol. I.

12½ *in.* by 9½ *in.*

In the Palace of the Hermitage. Worth 300 *gs.*

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22. The Flaxwinder. An elderly woman of a pleasing countenance, wearing a black slouched hat, a jacket of a similar colour fringed at the shoulders with fur, and having yellow sleeves, stands at an arched window, on the sill of which she leans with both arms, holding a reel in one hand and a flax winder in the other. The date 1653 is inscribed in roman characters on a tablet under the window-sill. This jewel of art is painted with the rich and glowing colours of Rembrandt, combined with his own delicacy of pencilling.

Collection of M. Taxiera, Hague, 1832. 2000 *flo.* and 7 *p.c.* (170*l.*)

Bought for Sir C. Bagot, K.G.C., at the sale of whose collection by Messrs. Christie and Manson, 1836, it was sold for 196 *gs.*, and bought by Mr. Brondgeest for Mr. Vander Hoop, Amsterdam.

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23. A Young Woman sitting naked on the bank of a river. Described No. 34, Vol I.—Companion.

10 *in.* by 8¾ *in.*—P.

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24. A Young Man prepared for Bathing. He is seated near a withered tree. Described No. 35, Vol. I.

$9\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

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25. A Young Woman sitting on the bank of a stream, ready to enter the water. Described No. 36, Vol. I.

10 *in.* by $8\frac{3}{4}$ *in.*—P.

The preceding three pictures are finished in the most delicate manner. They now adorn the Palace of the Hermitage, St. Petersburg.

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26. The Dentist. The subject is composed of three figures apparently viewed from the exterior of a window. An old man is here seen seated, leaning back in his chair, while the operator, who stands on his farther side with one hand on the patient's head, examines his mouth by the light of a candle. A pretty young woman (doubtless intended for the old man's daughter) stands by, holding his hand. A lantern with a light in it, a basin, and a basket, are on a ledge in front. An exquisitely finished picture.

15 *in.* by $11\frac{1}{4}$ *in.*

Collection of M. Gollde Frankenstein, 1833; 7375 *flo.* and $7\frac{1}{2}$ *p.c.* (660*l.*)

Bought for M. Six Van Hillegom, Amsterdam.

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27. Portrait of the Artist when about twenty years of age, represented in a profile view; his dress is composed of a cap decked with feathers, and a steel cuirass over a maroon-colour velvet jacket.

$5\frac{1}{2}$ *in.* by $4\frac{1}{2}$ *in.*—P. (*oval.*)

Exhibited in the British Gallery, 1831. D. Mesman, Esq.

---

28. The Nursery. A large curtain of rich materials, drawn up in festoons, shows the interior of a handsome apartment, on the left of which is seated an interesting young woman

dressed in a crimson jacket bordered with ermine, and a yellow satin petticoat. She has taken her infant from a cradle which stands by, and is offering it the breast. A table covered with a red carpet is on her right; an open book, a candlestick with two branches, and a silver ewer and basin, are on the table. On the opposite side is a fine antique chair, beyond which the view extends into an adjacent room, where is seen a doctor performing an operation on a patient's mouth, to which his pupil, leaning on the sill of a window, is paying studious attention, while an elderly woman stands by much affected at the sufferings of the patient.

2 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—P. (*arched.*)

This highly estimable production was enclosed by covers, which, when opened, exhibited on the left

29. A Gentleman of a middle age, wearing spectacles, seated in an arm-chair, mending a pen by the light of a candle placed on a desk before him, on which are also an hour-glass and other objects.

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30. The opposite cover represents an Evening School by Candlelight. A young woman and two youths are here seen grouped round a table; the former, dressed in a scarlet gown and a blue apron, is seated drawing something on a slate, to which one of the latter is pointing; the remaining person is also seated drawing on a sheet of blue paper. In the back of the room may be percieved a group of three children, and a young woman descending some stairs with a lighted candle in her hand. *See* No. 38, Vol. I.

Size of the two latter pictures is 2 *ft.* 9 *in.* by 1 *ft.* 2 *in.*—P.

The above description was taken from very excellent copies by Laquey (the originals having been lost at sea, with many other fine pictures, while on their way to Russia), now in the splendid collection of M. Six Van Hillegom.

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31. An Aged Woman represented in a three-quarter view, having on a red cap bound with a white kerchief, and a blue cloak bordered with fur.—The companion.

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32. Portrait of a Gentleman clad in armour, and wearing a blue scarf over the right shoulder, and a brown velvet cap decked with a blue feather.

$9\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P. (*oval.*)

In the Public Gallery, Hesse Cassel.

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33. Portrait of a Gentleman about thirty years of age, represented in a front view, having light hair, mustachios, and a small tuft of beard; he has on a large black hat and a coat of the same colour, relieved by a white pendent collar with lace edging; a belt crosses the right shoulder. The left hand, containing his gloves, is raised to the breast.

7 *in.* by 6 *in.*—P.

In the Palace of the Hermitage, St. Petersburg.

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34. A Pretty Young Woman, with light hair, dressed in a yellow jacket and a white neckerchief, standing at a window. She has a basket of fruit in one hand, and is putting aside a curtain with the other. The interior of the room is illumined by a window, near which are a gentleman and a lady; the former of whom is playing on the violin, which he accompanies with the voice. A dead cock lies on the window-sill, the under part of which is decorated with a bas-relief of boys, and a handsome flower-pot containing a plant stands in front. Signed, and dated 1657. This may justly be styled a diamond of the first water. *See* No. 40, Vol. I.

It was publicly sold, in 1798, for about 720*l.*, and would now sell for considerably more.

In the collection of M. Six Van Hillegom.

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35. A Pretty Young Woman standing near a pump at an arched window, scouring a copper saucepan. A bird-cage hangs at the side of the window, and a silver tankard and a skimmer lie on the sill in front. This, like the preceding, is finished with the most elaborate delicacy. Engraved by Wille. *See* No. 43, Vol. I.

In the Royal Collection, Buckingham Palace.

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36. An Aged Lady with Bags of Money. The interior of a room, in which is a elderly woman dressed in a dark purple-coloured gown, and a loose cap, seated in an antique arm-chair, leaning on a table, holding some bags of money in her left hand; a casket and a parchment deed are on the table, and a handsome wine-cooler stands on the ground in front. In a retired part of the room may be perceived a gentleman directing his clerk, who is seated writing at a desk. Signed and dated 1658. Engraved in the Gallery of Prince Lucien Buonaparte.

15 *in.* by 11½ *in.*

Sold in the collection of the Hon. G. J. (now Lord) Vernon, 1831. 100 *gs.*

In the collection of the Right Hon. Lord Ashburton.

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37. A Card Party by Candlelight. A lady and a gentleman seated at a table playing at cards; the latter, elegantly habited, is on the left looking towards his adversary, who is on the further side of the table, apparently taking the advice of a gentleman who stands by her with a violin in his hand. A lighted candle is on the table. A violoncello and various appropriate objects are in the room.

12 *in.* by 10 *in.*—P.

In the collection of the Count Czernini, *Vienna.*

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38. An Elderly Woman reading. She is dressed in a purple velvet mantle bordered with ermine, and holds an open book on which her attention is fixed.

$4\frac{1}{2}$ *in.* by $3\frac{1}{2}$ *in.*—P.

Collection of M. Servad, *Amst.*, 1778. 1000 *flo.* (84*l.*)

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39. A Hermit at his Devotions. A venerable man with a bald head and a long gray beard, habited in a brown mantle, seated in an arched cell, with a large book lying open before him, a leaf of which he is in the act of turning over with his right hand, while the left holds his reading-glass. A skull and a lighted candle are on the table, and a lantern hangs above.

13 *in.* by $9\frac{1}{2}$ *in.*—P. (*arched.*)

Collection of the Duchess de Berri. Exhibited for private sale at Messrs. Christie and Manson's, 1834, price 300*l.*; subsequently sold by auction by M. Paillet, at Paris, 1837. 8250 *fr.* (346*l.*)

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40. A Pretty Young Woman at an arched window, gathering a pink from a pot of flowers standing in front. *See* No. 52, Vol. I.

This picture was exhibited in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, for private sale, in 1834; price 500*l.* Bought by William Beckford, Esq., who has since sold it to Mr. Nieuwenhuys for the same amount, from whom it has passed into the collection of the Right Hon. Lord Ashburton.

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41. A Kitchen, in which are a great variety of culinary utensils, some of which are grouped on the foreground, and others lie on a table at the side, near which is a young woman, who is so subdued by shadow as to give full effect to the inanimate objects, which are painted with surprising truth and neatness.

About 8 *in.* by 11 *in.*—P.

In a private collection at Groningen.

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42. An Elderly Woman of a pleasing countenance, dressed in a white cap and kerchief, and a dark-coloured jacket with red sleeves, standing at an arched window with an earthen pitcher in her hand, apparently for the purpose of watering a pot of flowers, which is in front of the window. A bird-cage hangs up at the side. An admirable picture.

10½ *in.* by 8 *in.*—P.

In the Belvidere Gallery, *Vienna.* Worth 250 *gs.*

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43. A Middle-Aged Woman, dressed in a dark gray bodice with red sleeves, and a brown slouched bonnet, standing at an arched window with an earthen pitcher in her hand. A pot of pinks is on one side of the window, and a bird-cage hangs on the other. This, like the preceding, with which it very nearly corresponds, is an exquisitely finished work. Corrected description of No. 91, Vol. I.

10½ *in.* by 8½ *in.*—P.

In the collection of the Baron Van Brienen Vande Grootelinde.

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44. The Water Doctor. The subject is represented at an arched window, where the empiric is seen habited in the elegant costume of the period, holding up an urinal to the light, and at the same timet urning towards a woman, who, with a child in her arms, stands near him, waiting with enquiring looks the result of the examination. A brass basin, two books, and an hour-glass, are on the window-sill, and a rich curtain is suspended above.

11¾ *in.* by 8½ *in.*—P.

Collection of the Chevalier Erard, *Paris*, 1832. 3099 *fr.* (124*l.*)
Mons. Nieuwenhuys, ... 1833. 150 *gs.*
MM. Biré, ... *Paris*, 1841. 8101 *fr.* (324*l.*)

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45. The Water Doctor. This superlative picture represents an elderly woman consulting a doctor. The empiric is here represented as an aged man wearing a bluish velvet cap, a light brown vest, and a robe of a dingy gray hue lined with purple silk, and girt with a white scarf. He is engaged examining with studious attention a urinal which he holds up to the light, and, by the position of his hand, appears to be at the same time explaining to the anxious parent the nature of the malady, which is also indicated by a cupid suspended above. The latter person, dressed in a plain white cap, a yellow gown, and a bluish apron, stands by with her hands united, listening with emotion to the doctor's opinion. The subject is seen passing at an arched window, on the sill of which are a globe, a basin placed on a parchment document, a large open book, a pestle and mortar, a silver candlestick, and a bottle, and on a desk within the room and near an open window, are a skull and an open book, &c. A red curtain is suspended above. Engraved in the Choiseul Gallery. *See* No. 56, Vol. I.

1 *ft.* 11 *in.* by 1 *ft.* 5 *in.*—P. (*arched.*)

Now in the Palace of the Hermitage, St. Petersburg.

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46. The Sparrow Bottle. A girl at an arched window, with a brass pail on one arm containing vegetables, and her left on the shoulder of a boy, who has a sparrow bottle in his hand, from which he appears to have just taken a bird and put it into a cage hanging at the side of the window; and both of them are looking with delighted countenances at the little prisoner. A brass chandelier and a greenish curtain are suspended above, and a bas-relief of boys adorns the under part of the window. This is an exquisitely finished picture. *See* No. 57, Vol. I.

$9\frac{3}{4}$ *in.* by $6\frac{3}{4}$ *in.*

In the collection of the Duke of Rutland, Belvoir Castle.

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47. A Little Dog, of the wiry-haired breed, white, with patches of a tawny hue, lying asleep on a table. A bundle of wood, an earthen crock, and a basket, are on the table near him. Signed, and dated 1650. The skill of the ingenious painter has given extraordinary interest and value to this humble subject. *See* No. 59, Vol. I.

$6\frac{3}{4}$ *in.* by 9 *in.*—P.

In the collection of the Baron Van Brienen Vander Grootelindt.

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48. The Surprise. A cellar, in which is seen a pretty woman bending one knee at a cask, holding a glass of liquor in one hand, and resting the other on the cock of the barrel; while thus engaged, a youth has slyly approached, and stands on the farther side of the cask with a lamp in his hand, holding up one finger, as if cautioning her not to drink. A lantern with a light in it is on the ground by her side, and a red cabbage and other objects are near it, and a hare is suspended over the cask. This picture is finished with the usual care observable in all his best works.

14 *in.* by 10 *in.*—P.

In the Dresden Gallery. Worth 500 *gs.*

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49. A Magdalen at her Devotions. A young woman, of an agreeable countenance and light curling hair, engaged in prayer; her head is raised, and her hands advanced in an imploring position. An open book lies on a bank before her, and a lamp is attached to an old tree at the side. The suppliant is illumined by a ray of light from above. This appears to have been done for the portrait of some lady. *See* Vol. I., No. 69.

10 *in.* by 8 *in.*—P.

Collection of M. Goll de Frankenstein, *Amst.* 1833.

1400 *flo.* and $7\frac{1}{2}$ *p. c.* (126*l.*)

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50. A Young Lady attired in a negligée of a grayish hue, bordered with ermine, seated in nearly a front view at an arched window, playing on a clavesin. A curtain, drawn on one side, forms part of the background.

15 *in.* by 12 *in.*—P. (*arched.*)

In the Brandenburg Palace, near Potsdam. Worth 260 *gs.*

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51. The Violin Player. Described, No. 74, Vol. I.

12 *in.* by 8 *in.*—P. (*arched.*)

Collection of the Duchess de Berri Exhibited for private sale at Messrs. Christie and Manson's, 1834. Price 480*l.*, not sold. Put up at auction at Paris, in the same collection, 1837, and sold for 11,228 *fs.* (449*l.*) Bought by M. Heris, Brussels.

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52. The Apple and Cake Stall. An elderly woman, wearing a black bonnet, a dark colour jacket, a red petticoat, and a white ruff, seated at a little stall in front of a house. She is represented in nearly profile view, extending her left hand to receive some money from a girl, who stands on the opposite side of the stall with a little box under her arm; beyond the latter is a little child eating a cake; and at the half-door of the house (which is overspread with a vine) is a man looking at the passing scene; a dog lies asleep on the foreground. This excellent picture is amply worth 500*l.*

1 *ft.* 5½ *in.* by 1 *ft.* 1½ *in.*

In the Florence Gallery.

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53. Portrait of a Young Lady of a pleasing countenance, dressed in a green velvet jacket bordered with ermine, and attached in front by a black riband, and her hair interlaced with a black gauze kerchief.

5¾ *in.* by 4¾ *in.*—P. (*oval.*)

Collection of Henry Fulton, Esq., 1834. 43 *gs.*

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54. The Astronomer. He is represented as a man in years, standing at an arched window with a quadrant in his hand, and appears to be making a calculation on a globe which is placed on the sill before him. The subject is illumined by a light in a lantern. Described from a catalogue.

14 *in.* by 11 *in.*—P.

In the collection of the Duke of Brunswick.

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55. A Picture representing the same subject as the preceding, but differently composed, and having a green curtain suspended at the side of the window; size 1 ft. 2 in. by 1 ft.—P. is noted in the catalogue of the same collection.

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56. St. Peter in Prison. The apostle is represented as an aged man with a gray beard, bending on his knees in prayer. His mantle and the keys (indicative of his office) lie on some straw by his side. Described from the catalogue.

1 *ft.* 9 *in.* by 1 *ft.* 4 *in.*

In the collection of the Duke of Brunswick.

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57. Portrait of the Artist when about thirty-five years of age, habited in a dark red velvet mantle and vest, a plain white pendent collar, and a cap put sideways on his head. He is seated with a pipe in his hand. The companion.

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58. The Artist's Father. A venerable man with gray hair and beard. He is dressed in a black cap, and a dark mantle, showing the white collar of his shirt, which is unbuttoned. These are painted with a free and delicate pencil.

7½ *in.* by 6 *in.*—P. (*oval.*)

Formerly in the collection of M. Paignon de Dijonval. Imported by Mr. Emmerson.

In the collection of J. Harman, Esq.

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59. Portrait of the Artist when forty-five years of age, seen in a three-quarter view, wearing a large hat turned up in front, and a light brown silk vest; a mantle of a similar colour hangs across his right arm, the hand of which is placed on a skull: the position of the left indicates him to be speaking, probably lecturing on the cranium. A curtain of rich materials forms the background, and a bas-relief of infants adorns the under part of the window at which he is standing. Dated 1658.

1 *ft.* 7 *in.* by 1 *ft.* 1 *in.*—P.

In the Florence Gallery. Worth 500*l.*

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60. Portrait of the Artist when about forty years of age, standing at an arch with a palette in his hand. *See* description, No. 101, Vol. I.

Collection of the Chevalier Erard, *Paris*, 1832, 19,250 *fr.* bought in. (770*l.*)

Same collection . . . *London*, 1833. 575 *gs.*

This superlative picture has since been sold for upwards of 1000*l.*

Now in the collection of M. Kalkbrenner, at Paris.

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61. A Boy blowing Bubbles. The composition consists of a boy and a girl, the former, of whom is seated on a table blowing soap bubbles, one of which he has just let fly, and the latter, who stands by his side, is watching with eager eyes its airy ascent. A carpet is thrown over the window-sill, on which are a white dog lying asleep, and a pot of marigolds.

9½ *in.* by 7 *in.*—P.

In the Gallery of the Royal Palace, Turin.

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62. A Magdalen at her Evening Devotions. A beautiful young woman bending in adoration before a crucifix, towards

which her eyes are devoutly raised; her right hand is placed on her naked bosom, and the left is raised in a supplicatory attitude. A large book lies open before her, and a skull and a bottle are at the base of the crucifix. The subject is illumined by a lamp suspended to a tree. Signed, and dated 1664.

13 *in.* by 11 *in.*—P.

Formerly in the collection of M. Schamps, Ghent.

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63. The Money Weigher. A venerable man with silver hair and beard, seated at a table weighing money. His dress is composed of a pale yellow silk vest, and a dull crimson mantle braided with lace, and a velvet cap. A coffer, bags of money, and a parchment deed, are on the table. A rich curtain is suspended behind him. *See* No. 106, Vol. I.

11 *in.* by 8 *in.*—P.

In the Louvre.

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64. Portrait of the Artist's Daughter when about eighteen years of age, with auburn hair turned up in front, and adorned with pearls, a tiara, and a veil. She is represented, in a profile view, attired in a green gown and a white kerchief which leaves the bosom partly exposed, and is seated with both hands resting on a table.

8½ *in.* by 6¾ *in.*—P. (*oval.*)

In the collection of Mr. Van Loon, Amsterdam.

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65. Portrait of the Artist when about fifty years of age. *See* description, No. 109, Vol. I.

1 *ft.* 8 *in.* by 1 *ft.* 3½ *in.*—P.

In the Munich Gallery. Worth 800*l.*

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66. Portrait of a Gentleman about thirty-five years of age, with long flowing dark hair; he is represented in a profile view, habited in a dark coloured dress, a white pendent lace frill, and a hat put sideways on his head; his right hand is tucked in the breast of his vest.

7 *in* by 5½ *in.*—P. (*oval.*)

In the collection of the Countess d'Autremont, Antwerp.

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67. Portrait of a Lady, apparently thirty-five years of age, with light hair, seen in nearly a front view, dressed in a brown jacket bordered with fur, and having yellow silk sleeves, a white kerchief, and a small cap.

6½ *in.* by 5 *in.*—P. (*oval.*)

In the collection of the Countess d'Autremont.

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68. A Venerable Hermit at his Devotions. His hands are clasped, and his attention is riveted on a crucifix; a book lies open before him, on the cover of which is inscribed the artist's name. A withered tree stands at the side of his cell.

10 *in.* by 7½ *in.*—P.

In the collection of the Baron Van Brienen Vander Grootelinde.

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69. Objects of Still Life, consisting of a book, a brass candlestick and snuffers, a pipe, a paper of tobacco, an hour-glass, and a beautiful watch; grouped in a niche, with a silk curtain at the side.

1 *ft.* 4¾ *in.* by 1 *ft.* 2 *in.*—P.

In the Dresden Gallery. Worth 80 *gs.*

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70. A Pretty Young Woman bending on one knee, drawing liquor from a cask, and at the same time looking good-humouredly at a youth, who stands by her with a goblet in

his hand, and who apparently has said something gallant which pleases her. A lighted candle is placed on the ground, and a brass bottle, a mouse-trap, and a cabbage are near it. An old woman is seen in an adjoining apartment, seated near a fire. This beautiful picture is painted in the artist's most finished manner.

12¼ *in.* by 9¾ *in.*—P.

In the collection of Mr. Van Loon, Amsterdam.

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71. Portrait of a Youth about ten years of age, of an interesting countenance, and long flaxen hair.

5½ *in.* by 4½ *in.*—P.

Collection of the Duke of Buccleuch, at Dalkeith.

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72. The Frugal Meal. An elderly woman of a pleasing countenance, dressed in a white cap, a scarlet gown, and a white kerchief, lolling at a little arched-top window, eating the contents of an earthen pan which she holds in one hand, while the other is raising a spoonful to her mouth. Painted in a broad and free style.

11½ *in.* by 8¾ *in.*—P.

In the collection of M. Le Baron Delessert, Paris.

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73. The Flute Player. A youth wearing a purple bonnet decked with a feather, and a crimson cloak bordered with fur, seated in a front view at a table playing on a flute. Some books and a globe are on the table, and a variety of objects are distributed on the surrounding shelves. The figure is seen to the knees. An admirable work.

14 *in.* by 11½ *in.*—P.

Sold in the collection of the late A. Kleynenbergh, Leyden, 1841, for 5150 *flo.* and 10 per cent. (about 451*l.*) Bought by Mr. Nieuwenhuys.

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74. A Portrait (said to be that of the Artist) when about twenty-five years of age, dressed in black, relieved by a white pendent collar with lace edging, he is seated with the left hand on the elbow of his chair, and the right placed on a table. The companion.

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75. Portrait of the Artist's Wife. Her face, which is of a round form, and of a pleasing expression, is seen in nearly a front view, and her dress consists of a plain white cap, and a black silk gown, relieved by a white ruff. She is seated resting her left hand on the elbow of her chair, and holding her gloves in the right. These are most elaborately finished. No. 132 of Vol. I.

11 *in.* by 9 *in.*—P.

In the collection of Mr. Steingracht, Hague.

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76. Portraits of the Burgomaster Haesslaar and his Lady. The former, habited in a dark coloured vest and hose, a broad white frill with lace edging, and a black slouched hat, is seated in an antique chair in the centre of a lofty room; he has a pen in his right hand, and the other hand is placed on a covered table, on which are a large open book and a globe. The lady is attired in a dark brown silk dress, a broad full white ruff, and a neat plain cap, and stands by the side of the table with one hand on a musical instrument, and her gloves in the other. A chair is placed behind her, above which is a shelf containing books. The place represents a spacious and lofty apartment in one of the old Dutch mansions.

2 *ft.* 3 *in.* by 1 *ft.* $10\frac{3}{4}$ *in.*—P. (*oval.*)

Collection of Professor Bleulandt, Utrecht, 1839. 1500 *flo.* and $7\frac{1}{2}$ per cent. (136*l.*)

In the possession of Mr. Chaplin. This picture has been judiciously altered in its form, and is now arched top, instead of oval.

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77. An Elderly Woman paring Apples. On the left side of a spacious room is seated an interesting old woman, dressed in a dark mantle lined with fur, and a plain white cap. An antique arm-chair, and some copper pots are near her, and a mouse nibbling a crust is close to the side, and a variety of appropriate objects are distributed about the apartment, at the end of which is an open door, through which are seen two persons. This is painted with the artist's usual care in all its details. *See* No. 61, Vol I.

1 *ft.* 1¼ *in.* by 1 *ft.* 3¼ *in.*—P.

Mdme. Hoffman, Haarlem.

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78. A Hermit at Prayers, looking steadfastly at a crucifix, which he holds with both hands. *See* No. 77, Vol. I.

Purchased by Messrs. Smith of the executors of the late Edward Gray, Esq.

Now in the collection of Mr. Vander Hoop, Amsterdam.

SUPPLEMENT

TO THE WORKS OF

PETER VAN SLINGELANDT.

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1. Portrait of the Pensioner Van Slingelandt, when about fifty-five years of age. He has an oval countenance and bushy hair, seen in a front view; and is dressed in a cloak and a cravat, with white bands. His right hand rests on a table.

In the collection of the Baron Verstolk de Soelen.

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2. An Aged Woman, with spectacles on, seated, reading in a large book, which lies on her lap. Her dress consists of a black silk hood, a gown of the same colour, and a brown apron. A table, covered with a green cloth, on which are various objects, stands on one side of her, and a cradle is placed on the other.

9½ *in.* by 8 *in.*—P.

In the Palace of the Hermitage, St. Petersburg.

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3. A Woman scraping Carrots. The interior of a kitchen in front of which is a pretty young woman, dressed in a plain white cap, a crimson gown, a green petticoat, and a white apron, seated, cleaning carrots. A pail, with an earthen

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pan on it, a jug, and a coffee-pot, are by her side, as are also two tubs and a bunch of carrots. An exquisitely finished picture.

10 *in.* by 8 *in.*—P.

In the Palace of the Hermitage. Worth 150*l.*

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4. The Lace Maker. A young woman of a pleasing countenance, dressed in a purple jacket, a brown skirt, and a blue apron, seated, with a cushion and bobbins on her lap, working lace; but from which her attention is drawn by an interesting girl, who is amusing an infant in a chair. Behind the former is a table, covered with a green cloth, on which are a jug, a candlestick, some bread, and a white napkin. A handsome projecting chimney, and a variety of appropriate objects, contribute to give picturesque effect to this excellent picture. *See* No. 6, Vol. I., p. 51

18½ *in.* by 15½ *in.*

In the possession of Mdme. Backer, Amsterdam.

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5. An Old Man, of a thin countenance, and a gray beard, leaning on the half-door of a house, eating a herring, which he holds in his hand. He has on a bluish coloured cap, and a brown patched jacket.

11½ *in.* by 9 *in.*—P.

In the collection of the Duke of Mecklenburg, Ludwigslust.

Worth 80 *gs.*

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6. The Interior of a Kitchen, in which a pretty maid-servant is occupied scouring pots. A variety of culinary utensils, and other objects, add to the picturesque effect of this exquisitely finished picture.

13 *in.* by 17 *in.*—P

Thomas Emmerson, Esq., 1829. 140 *gs.*

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7. The Musical Cook-maid. A kitchen, in front of which sits a young woman, dressed in a yellow jacket and a green skirt, having on her lap a duck on a dish, which she appears to have just plucked; and is now playing on a pipe, to amuse a child by her side. Her skill has also attracted the attention of a youth who stands by, with a staff in his hand, listening. A basket containing feathers, and a pail with an earthen pan on it, are in front; and a variety of culinary objects are about the place. A highly-wrought production.

In the collection of E. W. Lake, Esq.

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8. A Woman frying Cakes. An elderly woman, dressed in a red gown and a blue apron, seated in nearly a front view, frying cakes. A child, in a brown dress, and having on a large hat, is seated on her left. A few sticks, a pan containing butter, and a dish of butter, are on the ground by her side. The companion.

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9. A Woman peeling Potatoes. The composition consists of three figures, one of whom is an elderly woman, wearing a similar dress to the preceding, seated by the side of an old man with a paper in his hand; the attention of both is directed to a boy who stands before them, with a small box under his arm, and his hat in his hand; the woman at the same time is engaged paring potatoes. These are painted in a broad and free style of handling.

$16\frac{1}{2}$ *in.* by 14 *in.*—P.

In the possession of Mdme. de Haan, Amsterdam.

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10. A Young Woman scouring Fire-irons. The scene represents the interior of the room, with a large projecting chimney at the side. A pretty maid-servant, dressed in a

white cap, a drab-coloured jacket, and a bluish apron, stands in front of the room, cleaning a pair of tongs, on the top of a tub. Near her, and around the apartment, may be noticed a skellet, a pot, a candlestick, a jug, a frying-pan, a Turkey carpet, and a picture. Every part of this little picture is finished with the most elaborate care.

1 *ft.* 4 *in.* by 1 *ft.* 6 *in.*—P.

This is perhaps the picture which was sold in the collection of Mrs. Gordon in 1808, for 46½ *gs.*; now worth 150 *gs.*

In the choice collection of William Wells, Esq., Redleaf.

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11. The Violin Player. A gentleman, habited in a purple mantle, standing at an arched window, tuning a violin. A music book and a pipe lie on the sill, and a vine grows on the surrounding walls. The companion.

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12. The Author. A gentleman, wearing a brown morning dress, standing by a table, with a pen in one hand, and the other placed on a book.

10 *in.* by 8 *in.*—P.

In the collection of the Duke of Mecklenberg.

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13. The Lovers. A candlelight scene. This excellent picture is composed of three figures, the nearest of whom to the spectator is a young man in a red dress, seated, holding with both hands a large jug on his knee, into which he is looking. Near him sits a pretty woman, leaning on a cask, and with great good-humour applying the youth's pipe to her lips. This act of freedom appears to have given displeasure to her mother, who stands a little retired on the left, raising her hand in an attitude of reproof. A lighted candle, a paper of tobacco, and a pipe, are on the cask; and a brass jug and some onions are on a table at the side. This picture

has been erroneously attributed to Schalken, and is noticed as such in that master's work, No. 98, Vol. IV.

Exhibited for sale by private hand, in the collection of the Duchess de Berri, at Messrs. Chistie and Manson's, 1834, and sold to George Stone, Esq., for 280*l.*

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14. The Lace Maker. A young woman, dressed in a figured green gown, a red skirt, a white kerchief with lace edging, and a neat white cap, seated at an arched window, working lace. A cat sits on a table on her right, and a bird-cage hangs at the side. This little gem is finished with surprising delicacy.

11 *in.* by $8\frac{3}{4}$ *in.*—P. (*enlarged.*)

In the possession of Oswald Smith, Esq.

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15. The Violin Player. The composition consists of two young men and a woman, grouped, in a room paved with tiles. One of the former, having on a fur cap, decked with feathers, and a brown dress, is seated, with a jug in one hand, and a pipe in the other, listening to his companion, who sits on the farther side of a table, playing on a violin. The young woman stands behind the chair of the former, listening to the music. Some cards, together with a pipe and a knife, are on the table, under which lies a dog. At the exterior of a half-door, in the back of the room, are seen a woman and two children.

15 *in.* by $13\frac{1}{2}$ *in.*—P.

Exhibited in 1834 for private sale, in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, price 400*l.*

Sold by auction in the same collection in Paris in 1837, for 5462 *fr.* (218*l.*)

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16. A Girl feeding a Parrot. A pretty girl, attired in a gray gown, a red skirt, and a neat black cap, standing at the side of a covered table, feeding a parrot. An exquisitely finished picture.

$6\frac{1}{4}$ *in.* by 5 *in.*—P. (*arched.*)

In the collection of Mr. Van Loon, Amsterdam.

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17. A Lady and Child. These are evidently the portraits of some distinguished persons. The former, attired in a tawny yellow silk gown, is seated in nearly a front view, leaning her left arm on a table; the latter, wearing a green dress, stands by her side, looking affectionately up at her parent.

$11\frac{1}{4}$ *in.* by 9 *in.*—P.

In the collection of Mr. Six Van Hillegom.

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18. A Woman drawing Water. The subject exhibits a domestic Dutch scene, in which are introduced a variety of culinary utensils. The woman, dressed in a red jacket and a brown apron, is in the act of drawing water at a well; at the same time, a child stands crying by her side. This picture is painted in the artist's broad and free manner.

$13\frac{1}{2}$ *in.* by 11 *in.*—P.

In the collection of M. Verbrugge, Hague, 1831.

267 *flo.* and $7\frac{1}{2}$ per cent. (25 *gs.*)

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19. A Music Party. The scene represents the interior of a room, in which are a woman, two men, and two boys; the former, attired in a gray dress and a white apron, is occupied chopping vegetables in a bowl; while one of the latter appears to be singing lustily from a ballad which he has in his hand, and in which he is seconded with equally good-will by one of the men; the other man accompanies them on the violin; the remaining youth stands by the fiddler with a

pitcher in his hand. A dog, and a variety of objects appropriate to the place, complete the effect of the picture.

1 *ft.* 6 *in.* by 2 *ft.*—P.

In the Musée at Amsterdam.

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20. Portrait of a Gentleman, representing him in nearly a front view, seated at a window, on the sill of which he is leaning, holding a watch in his hand. A Turkey carpet is thrown across the sill, and a blue silk curtain is suspended above.

10¼ *in.* by 8 *in.*—P.

In the Musée at Amsterdam.

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21. Objects of Still Life, consisting of a basket containing a cushion and a cloth, a pillow for working lace on, two books, and a lighted candle,—the whole of which are grouped on a table, near which is suspended a stand for a bird.

14¼ *in.* by 11¼ *in.*—P.

In the choice collection of Mr. Van Loon, Amsterdam.

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22. A Young Woman, dressed in a red jacket and a green apron, occupied scouring a pewter tankard, on the top of a tub. A lantern, some pewter plates, a pair of bellows, and other objects, lie on the ground near her, and a basket hangs against the wall.

12¼ *in.* by 12¾ *in.*—P.

In the Musée at Berlin.

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23. Portrait of a Young Lady, in the character of a nymph, with a rose in her hand. A black hat covers her head, and a mantle of a bluish colour is suspended by a strap over her shoulder, leaving the bosom exposed.

6 *in.* by 4¼ *in.*

In the collection of Monsieur M. Martini, Paris.

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24. A Lady and Child. The former, having light curling hair, is elegantly attired in a white satin robe and a flowered skirt, and stands on the right, with a pink in her left hand; the other holds the hand of her child, which is affectionately looking up at its parent. Some buildings and trees compose the background. The companion.

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25. A Gentleman and his Son. The former, habited in the costume of the period, consisting of a bushy wig and a full black robe, is represented standing in his library, with a pen in his hand. His attention is at the same time directed to his son, who is presenting him an apple. Some books, and other objects, lie on the table; and through a doorway at the extremity of the room is seen a garden.

12½ *in.* by 9½ *in.*—P.

In the collection of Monsieur M. Martini, Paris.

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26. The Interior of a Dutch Kitchen, in which are three women, one of whom is drawing water at a pump, and the two others are washing at a tub. Among the various objects, are, a plate of mussels, a broom, a cask, and a tin pot overturned. This highly finished work was formerly in a collection at Middleburg. *See* No. 3, Vol. I. p. 50.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—P.

Sold in the collection of Monsieur Dubois, Paris, 1840.

4700 *fr.* (188*l.*)

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27. Portrait of a Gentleman, about thirty-six years of age, habited in a dark dress, relieved by a white collar. He stands near a table, with a letter in one hand, and the other extended as if he were speaking to some one.

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28. (The Companion.) A Lady, about thirty years of age, represented in a three-quarter view, with her hair turned back, and confined by a small black velvet cap. Her dress is farther composed of a crimson jacket and a white muslin apron; she is seated with her left hand on her lap. These are exquisite examples of this elaborate master.

8 *in.* by $6\frac{3}{4}$ *in.*—P.

In the collection of Mme. Hoffman, Haarlem.

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29. The Pretty Cook-maid. A young woman, seated near a fire, on which smokes a kettle of soup, having an earthen vessel in her lap. Behind stands a table, covered with a carpet, on which are a basket, a bottle, a spoon, and a pestle and mortar. Upon a shelf above are some books and a torch; a pan containing vegetables is placed on the ground; and in another part of the kitchen are a basket of wood, a copper kettle, an overturned bucket, and other utensils. *See* notice, No. 23, Vol. I.

11 *in.* by $13\frac{3}{4}$ *in.*—P.

Purchased with the Boursault Collection by Mr. Arteria, for Edmund Higginson, Esq.

SUPPLEMENT

TO THE WOKKS OF

FRANCIS MIEIRS.

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1. THE Sick Lady. This superlative picture exhibits the interior of a bedchamber, in which are a young lady and her medical attendant: the former, attired in a red velvet jacket, bordered with ermine, a gray skirt, and a white low cap, is seated, pressing her bosom with her left hand, and looking sorrowfully at the doctor, who stands by, feeling her pulse. A table, covered with a Turkey carpet, on which are a brass bowl, a bottle, and a sponge, is on the right; and a bed with green hangings, and a beaufet, are in the back of the apartment. Signed, and dated 1657. *See* No. 1, Vol. I., p. 62.

13 *in.* by 10 *in.*—P.

In this Belvidere Palace Vienna. Worth 500 *gs.*

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2. The Angry Man. A gentleman, elegantly habited in a yellow jacket, with slashed sleeves, and blue hose; his countenance agitated with anger, and his right hand grasping the hilt of his sword, which he is in the act of drawing from its scabbard.

8 *in.* by 6 *in.*—P. (*arched.*)

In the Belvidere Palace, Vienna.

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3. Interior of the Artist's Room, in which a gentleman, habited in a black velvet dress and a gray cloak, is seated, examining a picture on an easel, the subject of which is a traveller reposing. The painter, dressed in a purple jacket, and wearing a velvet cap, stands by, with his left arm on the picture, holding his palette and pencils in his hands. Upon a covered table at the side are a plaster cast of the infant Hercules strangling the serpent, and a basket. A bass viol is placed against the table, and a globe stands on the ground. This is a highly estimable production.

2 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

In the Dresden Gallery. Well worth 500 *gs.*

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4. The Pet Puppy. A lady, attired in a pale red velvet jacket, bordered with ermine, and a blue silk skirt, seated, with a puppy in her lap, the ear of which a gentleman standing by her is pinching, in order to tease the parent bitch, which is jumping up against the lady's knees. A table, covered with a Turkey carpet, on which lies a guitar, is near them. This exquisitely finished picture represents portraits of the artist and his wife. *See* No. Vol. I., p. 63.

11 *in* by 8 *in.*—P.

In the Hague Museum.

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5. The Pet Spaniel. A lady, dressed in a bright green velvet jacket bordered with ermine, a white satin skirt trimmed with black velvet, and a white cap. She appears to have just risen from her toilette, and is caressing a beautiful spaniel, which is dancing by her side. A table, covered with a rich Persian carpet, on which are a looking-glass, a silver box, and some jewels, stands near a window, one casement of which is open. An antique chair, with a red velvet cushion, is near the lady, beyond which is seen her female attendant,

who is making the bed. This delightful picture was engraved by Basan, at the time it belonged to the Count de Brughl.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 700 *gs.*

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6. The Visit. The interior of a handsome apartment, in which is seated a lady, dressed in a tawny yellow satin gown, the sleeves of which are embroidered with silver, and a black lace kerchief. She has a glass of wine in her hand, and her attention is directed to a gentleman, habited in the elegant costume of the period, who has just risen from his chair, in order to present her with a dish of oysters. A greyhound sits by the side of the lady, and a page stands behind her, pouring out a glass of wine. At the extremity of the room are seen a lady and a gentleman sitting together at a table, and two others entering at a door. This picture is also of the choicest quality.

1 *ft.* 5½ *in.* by 1 *ft.* 1½ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 450 *gs*

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7. The Violin Player. A gentleman, dressed in a figured buff waistcoat, with red striped sleeves, and a black hat decked with a feather, seated at a table near an arched window, holding a goblet in his hand. Some shrimps are on the table, and his violin lies on the sill. A woman is seen in the back of the room. Signed, and dated, in Roman characters, 1660.

11 *in.* by 8½ *in.*—P.

In the Palace of the Hermitage. Worth 250 *gs.*

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8. The Misfortune. A young lady, dressed in a red bodice, with, white linen sleeves, and a blue skirt, seated near

a house, with her hand placed on her lap, looking sorrowfully at an egg which lies broken on the ground. A basket containing eggs is by her side, and a vine overspreads the adjacent wall.

$8\frac{1}{4}$ *in.* by $6\frac{3}{4}$ *in.* (*copper.*)

In the Palace of the Hermitage. Worth 150 *gs.*

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9. Portrait of the Artist. He is dressed in a salmon-coloured coat, with slashed sleeves, and a white ruff; and is seated in an arm-chair, looking towards the spectator. His hat and a glass of wine are on a table by his side.

$7\frac{1}{2}$ *in.* by $5\frac{3}{4}$ *in.*—P.

In the Palace of the Hermitage.

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10. Portrait of a Fine Portly Lady, of a fair complexion and light hair, dressed in a black silk gown and a light gray satin skirt of varied hues, embroidered with gold, a point lace neckerchief and ruffles. She is seated at a table covered with green velvet, on which she rests her right arm. A silver dish, a yellow scarf, and a cloak, are on the table; and a red curtain is suspended above. This is a most elaborately finished work.

$14\frac{1}{2}$ *in.* by 9 *in.*—P. (*arched.*)

In the Palace of the Hermitage.

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11. A Boy at an arch-window, blowing bubbles. *See* description, No. 5, Vol. I., p. 64.

A fifth picture of this subject, corresponding in every respect with the one in the Hague Museum, is in the Royal Collection, Buckingham House.

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12. A Lady at her Toilet. *See* description, No. 7, Vol. I., p. 64.

Is now in the Louvre. Valued by the Experts du Musée at 4000 *fr.* (160*l.*)

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13. A Young Woman at Needlework by Candlelight. The lady is dessed in a scarlet jacket, bordered with fur, and a brown skirt; and is seated with a cushion on her lap, occupied with her needle. A covered table is before her, and a basket is on the ground in front. This excellent picture closely resembles the works of Dow, and in the catalogue is ascribed to Schalcken.

1 *ft.* 5½ *in.* by 1 *ft.* 1¼ *in.*—P.

In the Florence Gallery. Worth 200 *gs.*

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14. Portrait of a Gentleman, habited in a silk morning coat, holding a letter in his hand.

Formerly in the collection of De Heer Rothan, Amst.

Sold in the collection of Sir C. Bagot, K.G.C., 1836. 67 *gs.*

Now in the collection of C. Heusch, Esq.

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15. The Interior of the Artist's Studio, in which are introduced portraits of himself and his wife. The lady, elegantly attired in white satin, stands with her back to the spectator, and her head a little turned to the left; her hand is extended, as if she were speaking to the painter, who is seated, looking good-humouredly towards her. His dress consists of a black velvet jacket, with gold buttons, light-coloured hose, and blue silk stockings; his palette and pencils are in his hands, and a picture, intended as a portrait of his lady, is on the easel. More retired in the apartment is seen a servant approaching with refreshments. A large window, composed

of four casements, gives light to the room. This superlative picture may fairly be estimated at 800*l.* *See* No. 11, Vol. I.

$23\frac{3}{4}$ *in.* by $18\frac{1}{4}$ *in.*—P.

In the Dresden Gallery.

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16. A Young Lady at her Music by Candlelight. A pretty woman, attired in a scarlet dress, seated at a table, tuning a lute. A music-book and a lighted candle are on the table. In the back of the apartment are seen three persons at table.

$8\frac{3}{8}$ *in.* by $6\frac{3}{8}$ *in.*—P.

In the Dresden Gallery. Worth 150 *gs.*

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17. The Thoughtful Lady. A young woman, dressed in an orange-coloured silk mantle, and a red velvet cap decked with a feather, seated at a table, leaning her head pensively on her hand, apparently meditating the form of a letter which she is about to indite; she has a pen ready in her hand. A lamp, with a light burning, and an inkstand, are on the table. Signed, and dated 1670.

$6\frac{3}{8}$ *in.* by $4\frac{3}{8}$ *in.*—P. (*arched.*)

In the collection of George James Cholmondeley, Esq., 1831.
Bought by the Writer.

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18. A Music Party. A company of two ladies and a gentleman, assembled in a handsome apartment. One of the former, attired in a white silk robe and a blue scarf, stands on the right, with a lute under her arm; the other lady, dressed in a crimson velvet jacket, bordered with fur, is seated, with a pet dog in her lap, drinking a glass of wine; while a page stands by her side, with a silver salver to receive her glass. Beyond the latter person is the gentleman, with a violoncello. A table, covered with green velvet, stands at

the side; a dish of fruit, a bottle, and a monkey, are on the table. A lady and a gentleman are seen at the end of the apartment. This is a specimen of the choicest quality.

1 *ft.* 8½ *in.* by 1 *ft.* 4 *in.*—P.

In the Florence Gallery. Worth 500 *gs.*

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19. The Frugal Repast. The subject is composed of an elderly man and his wife, sitting at a table, taking their frugal meal. The latter, dressed in a dark gray jacket, with scarlet sleeves, and a full white ruff, is on the left, in the act of drinking a glass of liquor; while the former, who is seated near a window, is cutting a slice of bread. Upon the table, which is partly covered with a cloth, are some dried fish and a jug. The scene is represented as passing at an arched window, on the sill of which are a pot of pinks, a bunch of carrots, and some onions. This is an early production of the painter, and partakes greatly of the manner of his master, G. Dow.

14½ *in.* by 12 *in.*—P.

In the Florence Gallery. Worth 250 *gs.*

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20. A Lady playing on a Piano. This beautiful picture is composed of three figures, one of whom is a handsome lady, wearing a crimson silk gown, embroidered with silver, standing in a profile view, touching with one hand the piano, and turning over the leaves of a book with the other; a gentleman, habited in black, sits on the farther side of the instrument. The third person is a page, who is seen approaching with a glass of wine. A chair, covered with light blue velvet, stands in front; and a picture hangs on the walls of the apartment. The figures are seen to the knees.

13 *in.* by 10½ *in.*—P.

In the collection of the Duke of Mecklenberg. Worth 350 *gs.*

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21. A Musical Family Party. The composition consists of two ladies and two gentlemen, assembled on the paved terrace of a mansion. One of the former, a handsome young woman, attired in a yellow taffeta stripped and figured gown, is seated in front, with an open music-book on her lap. She appears to have just ceased singing, and is extending her hand to a sportsman who is approaching her, bearing a present of a hare, and carrying a gun on his shoulder. The second gentleman, having on a blue cloak, sits on the left, touching a lute. The other lady (apparently intended for a parent of the former) stands behind. A fountain, composed of a cupid and dolphins, is at the side; a portion of a mansion, and a landscape, form the background. An exquisitely finished picture.

$12\frac{3}{4}$ *in.* by $14\frac{3}{4}$ *in.* (*copper.*)

In the collection of Charles Heusch, Esq.

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22. A Young Lady at an arched window, with a palette and pencils in her hands. *See* No. 36, Vol. I.

5 *in.* by $3\frac{7}{8}$ *in.*—P. (*arched.*)

This picture was exhibited for sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, in 1834; price 300*l.*; but not meeting a purchaser, it was put up to auction in Paris in 1837, and sold for 2047 *fr.* (82*l.*)

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23. Portrait of the Artist, when thirty-two years of age, dressed in a black velvet cap and mantle, and holding a palette in his hand. *See* No. 39, Vol. I.

Collection of M. Goll de Frankenstein, 1833.

470 *flo.* & $7\frac{1}{2}$ *p.c.* (48*l.*)

Bought by Mr. Woodin.

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24. Portrait of Francis Wouters, holding a letter in his hand. *See* No. 40, Vol. I.

Collection of Sir C. Bagot, K.G.C., 1837; Mr. Farrer 67 *gs.*

Now in the collection of Charles Heusch, Esq.

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25. Portrait of a Gentleman, of a stout form, and having long hair, which falls over a white pendent collar. He is habited in black silk, and represented leaning on a balustrade, with a glove in his hand.

$8\frac{1}{2}$ *in.* by 6 *in.*—P.

In the Florence Gallery.

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26. Portrait of the Artist, when about thirty years of age, dressed in a green velvet cap, banded with yellow and red silk, a pale buff satin jacket, and a crimson velvet mantle. He has a palette on his hand, only a portion of which is visible.

$4\frac{3}{4}$ *in.* by $3\frac{3}{4}$ *in.*—P. (*oval.*)

In the Florence Gallery.

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27. The Courtesan. A young lady, attired in a deep red velvet mantle and a white satin gown, seated, leaning her left arm on a green velvet cushion, and turning her head to the right. A silver salver, with a glass on it, is on a table near her; and in the back of the room are seen two gentlemen.

10 *in.* by 8 *in.*—P.

Collection of M. Verbrugge, Hague, 1831.

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28. The Toilet. A young lady, attired in a rich silk robe, standing in nearly a profile view, before her toilet, with her right hand raised to her neck. She is attended by a negro

girl, who is on the farther side of her. A chair stands by the table. The figures are seen to the knees.

About 11 *in.* by 9 *in.*—P.

In the collection of M. Van Sasseghem, Ghent.

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29. A Gentleman, attired in the elegant costume of the period, seated, with a pipe in his hand, looking good-humouredly at a pretty servant, who is attending upon him with a jug and glass in her hands. *See* No. 42, Vol. I.

In the Royal Collection.

A duplicate of the preceding is also in the same collection. Both pictures are so equal in merit, that the Writer confesses his inability to point out which of the two is *the original.*

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30. Portrait of the Artist, when about forty-five years of age, represented in nearly a front view. His dark hair is parted in front, and falls in curls on either side of his head; he is dressed in a dark green vest or jacket with yellow sleeves, and a yellow scarf cast loosely round his neck; he has a maulstick in one hand, and holds a picture in an upright position, on a table, with the other. The subject of the picture is a young lady receiving a lesson in music from an elderly man.

2 *ft.* 7 *in.* by 2 *ft.*—C.

In the Florence Gallery. Worth 500 *gs.*

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31. The Declaration. A young lady, attired in a scarlet velvet jacket bordered with ermine, and a white satin petticoat, seated, with a glass of wine in hand, leaning her right arm on the back of a chair; her attention is directed to an elderly gentleman, who stands by with his hand on his breast, apparently appealing to his honour for the truth of the gallant declaration which he is making. Upon a table covered

with a Persian carpet, are a china jug, and a silver plate containing oysters, one of which she holds in her right hand. An admirable work of art.

$11\frac{1}{4}$ *in.* by $8\frac{3}{4}$ *in.*—P.

In the collection of M. M. Van Loon, Amsterdam.

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32. Portrait of a Military Man, with long flowing hair. He is armed with a cuirass over a buff jerkin, and girt with a red sash; and is represented leaning on the base of a column, with a cane in one hand, and the other placed on his hip. A greyhound is by his side. The figure is seen to the knees.

$12\frac{3}{4}$ *in.* by $10\frac{1}{2}$ *in.*—P.

Collection of M. Goll de Frankenstein, Amst. 1833.

470 *flo.* and $7\frac{1}{2}$ *p.c.* (41*l.*)

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33. Portrait of a Lady and Gentleman. The former, attired in a light brown satin robe, of varied hues, bordered with black velvet, and a pale blue satin skirt, is seated with an orange in one hand, and a kerchief in the other. The gentleman has on a velvet cap and a purple silk mantle, and is represented standing on the farther side of the lady, leaning on a balustrade. A spaniel is frisking at their feet. A building, a curtain, and a portion of a garden, compose the background.

14 *in.* by 12 *in.*—P.

In the collection of the Baron Velstolck de Soelen, Hague.

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34. A Lady and her Page. This superlative bijoux of art represents the portrait of a lady of singular beauty, about twenty-three years of age; her fair countenance is seen in nearly a front view, and her dark hair is tastefully disposed in curls. She is elegantly attired in a white satin robe, the

skirt of which she raises with one hand, and has a peach in the other. She is attended by a page, habited in the fanciful costume of the period, bearing a basket of fruit in his hands. A house and a garden form the background. Dated 1665.

11 *in.* by $8\frac{3}{4}$ *in.*—P.

In the collection of M. M. Van Loon, Amst.

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35. Two Boys at a Window, amusing themselves with a cat. One of them, wearing a yellow satin dress and a purple velvet cap, holds a wicker cage on the sill; the other, habited in blue silk, is in the act of chastising a gray tabby cat, for attempting to get a bird on a perch at the side of a window. The under part of the sill is adorned with a bas-relief of satyrs and boys; a pot of marigolds stands in front, and a vine overspreads the surrounding walls. *See* No. 62, Vol. I.

$15\frac{1}{2}$ *in.* by $12\frac{1}{4}$ *in.*—P.

Collection of Elisha Biscoe, Esq., 1833. Bought in at 252*l.*

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36. Portrait of a Gentleman, dressed in a purple silk jacket, with slashed sleeves, a mantle of a darker hue, and a green velvet cap; his right hand is hitched in a belt, which crosses his body.

In the Royal Palace at Turin.

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37. The Toilet. A young lady, dressed in a satin corset and a black petticoat, the skirt of which she is raising with her left hand, while the other is elevated to her bosom. She is attended by a negro girl, who has a tortoiseshell casket in her hands. A silver box and a letter are on the toilet, and a chair stands in front of it.

$13\frac{1}{2}$ *in.* by 10 *in.*—P.

Formerly in the collection of M. Francken, Belgium.

38. The Tea Table. Interior of a handsome apartment, in which are two ladies taking tea; the nearest of whom to the spectator, dressed in a white satin robe, is seated, looking attentively into her cup. The other lady, attired in a pale brown satin gown, and her hair decked with feathers, sits on the farther side of the table, pouring out tea. In a remote part of the room are seen a lady and gentleman in conversation. A chair, covered with green velvet, on which lies a scarlet robe and a spaniel dog, are close to the front. An exquisitely finished picture. *See* No. 70, Vol. I.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

In the Louvre. Worth 250*l.*

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39. A Mountebank exhibiting his Drugs to a number of Villagers. The empiric stands in front of some houses, holding up one of his medicaments to the view of the people, and apparently expatiating on its virtues. An elderly woman is on his left, at whose side is a boy with a hoop. A group, composed of three young women and an elderly one, and a boy, is near a table, on which are displayed the wares of the quack. This picture partakes very much of the style of his master Dow.

1 *ft.* 7½ *in.* by 1 *ft.* 3 *in.*—P.

In the Florence Gallery. Worth 300 *gs.*

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40. The Inverted Glass. A youth, dressed in a buff-colour jacket, a blue vest and a red hose, and girt with a scarlet scarf, seated on a table, holding a tumbler glass in an inverted position. At his side is a young woman, with a tankard in her hand; and behind him is seen a man lying his head on a table, on which are scattered cards. Engraved in the Florence Gallery.

10 *in.* by 7¾ *in.*—P.

In the Florence Gallery.

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41. The Song. A young lady, attired in a yellow silk gown, a white satin petticoat, blue sash, and fur tippet, seated, playing on a lute, which she appears to accompany with her voice; beyond her is an elderly gentleman, listening with admiration at her performance. A table, covered with a Turkey carpet, on which are a silver ewer and salver, is on her right.

16¼ *in.* by 12¼ *in.*—P.

In the Dresden Gallery. Worth 300 *gs.*

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42. Portrait of the Artist, dressed in a dark brown coat with gold buttons, and a cloak over the left shoulder, which is held by the right hand; a hat with a broad brim covers his head; and he is represented leaning upon the sill of a window, on which are a palette and pencils, and an ivory figure. The upper part of the window is adorned with a vine.

9¾ *in.* by 8¼ *in.*—P.

This picture was purchased from M. Le Brun in the collection of M. de Menars.

Collection of M. Schamps, Ghent, 1840. 2300 *fr.* and 10 *cs.* (101*l.* 4*s.*)

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43. The Fainting Lady. Interior of a handsome apartment, in the centre of which is a lady attired in a scarlet negligée, bordered with ermine, and a white satin petticoat; she appears to have been suddenly overcome with languor, and has fallen in a swoon on the ground. A young lady assists on her right, and another is on the opposite side supporting her head. The doctor stands behind them, bending over to observe his patient. A little retired in the room, is a girl standing near a table, weeping. *See* No. 65, Vol. I., for a similar picture.

1 *ft.* 7½ *in.* by 1 *ft.* 3¾ *in.*—P. (*arched.*)

In the Munich Gallery.

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44. The Enamoured Cavalier. Interior of a room, in front of which is a cavalier habited in a stripped jacket, a cuirass, and a scarlet cloak, seated, looking fixedly at a pretty girl who is filling his glass from a silver tankard. She is dressed in a cream-coloured jacket, a white satin petticoat, a small black apron, and a white kerchief over her head. On the right of the apartment, is a gentleman sleeping with his head resting on a table. At the exterior of a doorway at the end of the room, is seen a couple embracing. A male and a female dog are also introduced. This admirably finished picture is signed F. M., and dated 1658.

1 *ft.* $4\frac{3}{4}$ *in.* by 1 *ft.* $1\frac{1}{4}$ *in.*—P.

Imported by Mr. Chaplin, 1838.

Now in the collection of Charles Bredel, Esq.

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45. Portrait of Greffier Fagel, habited in black, holding his gloves in one hand, and pointing with the other to a statue. *See* No. 63, Vol. I.

$8\frac{3}{4}$ *in.* by $6\frac{3}{4}$ *in.* (*copper.*)

Collection of the Count Robiano, Brussels, 1837. 2000 *fr.* and 10 *p. c.* (88*l.*)

Now in the collection of Charles Heusch, Esq.

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46. A Music Party. The composition of this admirable work consists of two gentlemen and a lady, one of the former, habited in a gray cloak, tied at the sleeves with black ribbons, bluish silk stockings, and a black hat, is seated playing on a violin, in which he is vocally accompanied by the other gentleman and the lady, who are sitting together on the farther side of a covered table, against which is placed a violoncello.

$13\frac{1}{4}$ *in.* by $11\frac{1}{4}$ *in.*—P.

In the collection of Edmund Lloyd, Esq., Manchester.

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47. The Pet Puppy. A lady dressed in a reddish-brown velvet mantle, which leaves her bosom exposed, and her head decked with a scarlet riband, seated in a front view, amusing herself by pinching the ears of a puppy dog which she holds in her arms.

$5\frac{1}{4}$ *in.* by $4\frac{1}{8}$ *in.*—P.

In the Munich Gallery. Worth 100 *gs.*

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48. Portrait of a Young Lady represented in a profile view, with a black scarf on her head, and a white crimped neckerchief round her bosom.

$4\frac{1}{4}$ *in.* by $3\frac{1}{4}$ *in.*—P. (*oval.*)

In the Munich Gallery.

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49. Portrait of a Young Gentleman with long brown hair, seen in nearly a front view, leaning his right arm on a pedestal, and his left hand placed on his hip; he is habited in a gray velvet mantle and a black vest, with white linen sleeves, and point lace ruffles.

9 *in.* by $6\frac{1}{2}$ *in.*—P.

In the Royal Palace at Turin.

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50. Portrait of a Lady about thirty-five years of age, with dark hair disposed in ringlets and decked with pearls; her dress consists of a white satin jacket with scarlet sleeves, and the bodice adorned with bows of ribands, a red petticoat and a white muslin apron. She is seen in nearly a front view, with her right hand on a balustrade: the figure is shown to the knees.

9 *in.* by $6\frac{3}{4}$ *in.*—P. (*arched.*)

Exhibited for private sale at Messrs. Christie & Manson's, in the collection of the Duchess de Berri, in 1834. Price 200*l.*

Sold by auction in the same collection, Paris, 1837, 5250 *fr.* (210*l.*)

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51. (Companion.) Portrait of a Gentleman about thirty-three years of age, having long brown hair, and a grave-looking countenance; he is habited in a purple silk robe, girt round the body with a scarf and a white cravat: he appears to be standing, and has his right arm resting on a balustrade, and holds a scarf in the left hand. Seen to the knees, dated 1669.

9 *in.* by $6\frac{3}{4}$ *in.*—P. (*arched.*)

Exhibited for private sale as above, in 1834. Price asked 200*l.*
Sold by public auction in the same collection in Paris, 1837. 4200 *fr.* (168*l.*)

The pair were bought for the Count Demidoffe.

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52. The Sick Lady. A young lady attired in a velvet jacket, bordered with fur, and a silk skirt, seated by the side of a bed, apparently suffering under severe indisposition. She is attended by an elderly woman, who stands before her with her hands clasped, and deeply affected by the state of the lady. A stool is placed in front. The figures are seen to the knees. Described from a print engraved by Marc. *See* No. 67, Vol. I.

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53. Blind Tobit and his Daughter-in-law. A venerable old man, blind and feeble, dressed in a brown mantle, seated in an arm-chair with a staff in his hand; his daughter-in-law, a young woman, wearing a crimson mantle, and a yellow skirt, stands near him with a pitcher under her arm; a dog is at her feet. In the back of the apartment, may be perceived a woman with a basket.

$10\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P. (*arched.*)

In the collection of M. Vanden Schrieck.

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54. The Dead Cock. A young man standing at an arched window, holding in his left hand a dead cock, and pointing

with his right to a fine hare which hangs up at the side; his attention at the same time is directed to a young woman on his right, who appears to be bargaining for them; a dead duck and a knife lie on the sill of the window, the under part of which is decorated with a bas-relief of cupids, a cage containing a couple of pigeons hangs at the side. An exquisitely finished production.

$12\frac{3}{4}$ *in.* by $10\frac{1}{2}$ *in.*—P.

Imported by Mr. Hume, 1840; formerly in a collection belonging to the Duc de Berri; purchased by Messrs. Smith for 220*l.*

Now in the collection of the Baron A. de Rothschild.

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55. A repetition of the preceding picture by William Mieris, is in the Louvre, and is engraved in the Musée Napoleon.

Size 14 *in.* by $10\frac{1}{2}$ *in.*—P. (*arched.*)

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56. Portrait of a Young Lady about twenty-eight years of age, of an oval countenance, represented in nearly a front view, attired in a gray silk of various hues, and a neat plain head-dress. She holds a black object resembling a velvet cap under her left arm against her body, and the right hand is placed on the wrist of the left hand. The background exhibits the interior of a handsome edifice. Exquisitely finished.

9 *in.* by $6\frac{1}{2}$ *in.*—P. (*arched.*)

In the collection of the Baron A. de Rothschild.

SCHOLARS AND IMITATORS OF FRANCIS MIERIS.

B. Maton. Little of the history of this very clever painter is known, for his name appears to have been entirely overlooked by all the writers on arts and artists, until Vander Willigen, in his Dictionary published in 1816, briefly observes that B. Maton painted small pictures in the manner of G. Dow, but neither the period of his birth nor death are mentioned. If the style and colouring of his pictures may be taken as a criterion of the school from whence he derived his knowledge of the art, the connoisseur would have no hesitation in placing him among the imitators of Francis Mieris.

There is an admirable example of his abilities in the splendid collection of M. Six Van Hillegom, representing the portraits of a lady and a gentleman, elegantly habited in the costume of the period, standing on the steps or the terrace of a country mansion. This picture is remarkable for clearness and brilliancy of colouring, combined with great breadth of effect and elaborate finishing.

SUPPLEMENT

TO THE WORKS OF

WILLIAM MIERIS.

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1. THE Judgment of Paris. The subject is introduced in the foreground of a mountainous and well-wooded country. Paris, wearing a leopard's skin round his loins, is seated on the left, holding forward the apple, and looking fixedly at Venus, to whom he has awarded the prize; the beautiful goddess stands before him, with her left hand raised to her bosom, and the other sustaining her drapery; Cupid clings to her side. The two rejected goddesses are more retired, in the centre of the picture. Minerva sits on a velvet mantle, with her back to the spectator; Juno stands before her; and the winged messenger of Jove is seen in the shade beyond the favoured shepherd. An exquisitely finished work.

1 *ft.* 7⅝ *in.* by 2 *ft.* 4 *in.*—P.

In the possession of M. Mennéchet, Paris, 1840. Estimated at 7000 *fr.*

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2. The Judgment of Paris. The young shepherd, having a leopard's skin and a velvet mantle round his loins, is seated at the foot of a tree, presenting the apple of contention to

Venus, who stands before him, with her mantle in her hand. The goddesses Juno and Minerva have retired from the contest. Five cupids are sporting around them.

1 *ft.* 6 *in.* by 2 *ft.* 3 *in.*—P.

In the collection of the late Philip Henry Hope, Esq.

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3. A Man cheapening Fish of a Woman. The subject is represented at an arched window, on the sill of which he is leaning, with one hand on some shrimps, and pointing with the other to some dried fish, which the woman is about to detach from the side of the window. A jug and a glass are on the sill, and a bas-relief of boys playing with a dog and a goat adorns the under part of it.

12 *in.* by 10 *in.*—P.

In the collection of the Prince d'Arenberg, Brussels.

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4. Portrait of a Gentleman, dressed in a buff waistcoat with pale yellow sleeves, a scarlet scarf, and a sword suspended by a black belt. He is represented standing, holding a goblet in his right hand, and the other placed on his hip.

9½ *in.* by 8¼ *in.*—P.

In the collection of the Prince de Garvé, Brussels.

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5. A Gentleman presenting a Lady a Bunch of Grapes. The young couple are seen at an arched window; the lady, dressed in a yellow velvet mantle, leans on a green velvet cushion, with a peach in one hand, while the other is extended to take the grapes which the gentleman is presenting her. A basket of fruit is on the sill. No. 6, Vol. I., corrected.

In the choice collection of the late Philip Henry Hope, Esq.

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6. The Standard Bearer and Trumpeter. A handsome young man, dressed in a tawny yellow satin jacket, girt with a red sash, leaning on the sill of an arched window, with a black velvet cap decked with feathers in one hand, and an inverted goblet in the other. His companion, the trumpeter, stands behind him, having on a drab hat adorned with blue feathers, and is in the act of playing on his instrument. The blue standard is erected between them, and falls on a Turkey carpet, which hangs over the sill of the window. This admirable picture may vie with the works of the elder Mieris. Dated 1689. *See* No. 8, Vol. I.

10 *in.* by 9 *in.*—P.

Sold in the collection of Sir Charles Bagot, K.G.C., 1836. 103*l.* Bought by Mr. White.

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7. The Triumph of Ulysses over Circe. This moral fable is illustrated by the Greek hero, who, having overcome the wiles of the enchanted cup, stands in a threatening attitude over the Cercean nymph, who is crouching on her knees before him. The scene is represented as passing in a magnificent hall, at the extremity of which is a female escaping in terror.

12¾ *in.* by 17 *in.*—P.

Sold in the collection of M. A. Kleynenbergh, Leyden, 1841, for 1326 *flo.* & 10 *p.c.* (about 118*l.*) Bought by Mr. Nieuwenhuys.

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8. Portrait of a Gentleman, richly habited in the costume of the period, represented with his left arm on a balustrade, which is in part covered with a carpet, and holding a sword in the right hand. The background exhibits a garden.

9 *in.* by 6¾ *in.*—P.

Sold in the collection of M. A. Kleynenbergh, 1841. 500 *flo.* and 10 *p.c.* (about 45*l.*) Bought by Mr. Nieuwenhuys.

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9. The Flight into Egypt. The sacred persons are here represented halting on their journey; and the Virgin appears to be rendering thanks for the preservation of her Infant from the cruelty of Herod. Before her lies the Babe asleep on some linen spread over straw. Joseph views from a little distance the scene.

Sold in the collection of M. A. Kleynenbergh, 1841. 710 *flo.* and 10 *p.c.* (about 65*l.*) Bought by Mr. Burton.

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10. The Fish Dealers. A man and a woman at an arched window; the latter, wearing a light coloured dress, holds a herring in her hand, and is looking at the former, who is on her right, for his approval of the fish. A basket containing fish is on the sill, and a variety of objects appropriate with the business are introduced. The companion.

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11. A Fruit Shop. This, like the preceding, is composed of a man and a woman at an arched window, on the sill of which, and in the interior of the place and surrounding wall, are displayed a variety of fruit, nuts, and other objects.

About 19 *in.* by 16 *in.*—P.

Sold in the collection of the late M. A. Kleynenbergh, Leyden, 1841, 2011 *flo.* and 10 *p.c.* (about 186*l.*) Bought by Mr. Nieuwenhuys. These are considered by some connoisseurs to be by Francis Mieris, junior.

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12. A Bourgeois enjoying his Glass. A respectable looking man, dressed in a brown coat, and a blue velvet cap bordered with fur, seated at an arched window, with a pipe in one hand, and a glass of liquor in the other. His attention is directed to a young woman, who stands on his right, with a jug in her hand. A tobacco box, some dried fish, and a pot of embers, are on the window-sill, the under part of which is decorated with a bas-relief of boys. Dated 1735.

$13\frac{1}{2}$ *in.* by $11\frac{1}{2}$ *in.*—P.

Formerly in the collection of John Slater, Esq.

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13. Joseph and Potiphar's Wife. The interior of a handsome chamber, in which is seen the young Jew retreating hastily from the presence of his mistress, who, in a fit of despair and anger, has fallen on her knees, and with agitated countenance and upraised hands appears to be giving vent to her vindictive imprecations. Her rich dress of white satin and linen is loose and detached, and the blue mantle of Joseph lies in her lap. A silver vase and a candlestick are on the marble floor, and a bed is at the end of the room.

9½ *in.* by 13 *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 120*l.*

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14. A Sick Lady and her Doctor. A young lady of fair complexion and light hair, having a blue scarf cast loosely over the shoulders, leaving the bosom exposed, seated in a fauteuil, apparently in a fainting fit. Her medical attendant stands by her side, feeling her pulse. A table, covered with a rich Turkey carpet, is on her left; and a female attendant is seen in the back of the room.

9 *in.* by 7¾ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 150*l.*

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15. A Lady and Gentleman on the terrace of a country mansion. The former, attired in a light brown satin robe, bordered with black, and a light blue petticoat, is seated, with an orange in one hand, and a handkerchief in the other. The gentleman, wearing a purple cloak and a fur cap, is on the farther side of a balustrade, followed by a spaniel. A peacock is also introduced.

11½ *in.* by 12 *in.*—P.

In the collection of Mr. Vander Hoop, Amsterdam.

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16. The Card Players. A young lady, attired in a blue gown and a tawny yellow scarf, seated in a front view, holding some cards in one hand, and pointing triumphantly to them with the other; turning at the same time to her adversary, a gentleman who sits on the farther side of a table, evidently displeased at his defeat. A pet dog lies on the lady's lap. In the back of the apartment is a servant taking down a candle from the wall. The companion.

12 *in.* by 10 *in.*—P.

Formerly in the hands of a dealer for sale, Paris, 1837. Price 4000 *fr.* (160*l.*)

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17. A Jovial Toper. A young man, dressed in a yellow jacket, and a hat turned up at the side and lined with blue velvet, sitting at a table, with a bottle in one hand and a goblet in the other, which he is joyously raising above his head. A pretty young woman stands behind him, with a slate in her hand. In the back of the room is seen a man seated at a fire. Dated 1703.

12 *in.* by 10 *in.*—P.

Formerly in the hands of a dealer for sale, Paris, 1837. Price 4000 *fr.* (160*l.*)

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18. A Maid serving her Mistress with Wine. A lady, attired in a tawny yellow silk gown and a black scarf, seated, with a music-book lying on her lap. She appears to have just ceased playing on a guitar; and having placed the instrument at her side, is holding a glass, while her servant fills it from a bottle. A table stands near them; and a chair, on which lies a Turkey carpet, is in front. At the end of the room is seen a person quitting the apartment.

1 *ft.* 5¾ *in.* by 1 *ft.* 3 *in.*—P.

Imported in 1837 by Mr. Chaplin, of Great Marlborough Street.

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19. A Magdalen, seated within the gloom of a rocky cave, weeping. A yellow mantle, sustained by a band across her shoulder, covers her loins, but leaves the bosom exposed; and a blue satin skirt conceals her knees. A crucifix stands before her, and the emblems of mortality lie by her side.

10 *in.* by $8\frac{1}{2}$ *in.*—P. (*engraved.*)

In the Florence Gallery. Worth 100 *gs.*

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20. A Lady playing on the Mandolin. A young woman of fair complexion, dressed in a white satin gown, seated on a stool near a table, on which are a variety of objects, playing on a mandolin. A pet spaniel lies on a cushion by her side.

About $10\frac{1}{2}$ *in.* by 14 *in.*—P.

In the collection of the Duke of Buccleuch, Dalkeith.

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21. Angelica and Medora. A beautiful female, lightly clad in a pale blue scarf, which passes over one arm and round her loins, leaving the rest of her body exposed, seated, leaning on a bank, looking tenderly at a youth who is on the farther side of it, with a musical pipe in his hand. A hilly and richly-wooded country forms the background. This excellent production is dated 1730.

In the collection of Charles Heusch, Esq.

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22. The Interior of a Kitchen, with preparations for a good dinner. *See* No. 34, Vol. I., and read, for size

1 *ft.* $8\frac{1}{2}$ *in.* by 1 *ft.* $4\frac{3}{4}$ *in.*—P.

This exquisitely wrought picture is now in the possession of M. Vanden Schriek, of Louvain.

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23. The Sick Lady. This excellent picture represents a young and beautiful lady, richly attired in silks of various hues, reclining in a fainting fit on pillows. Her bosom is

open, and her right hand extended on a cushion; an elderly lady and a gentleman (probably intended for her parents) stand by, deeply affected. The former, wearing a dark bluish cloak and a red skirt, is nearest the spectator. Close to the left is a table covered with a Turkey carpet, on which are a looking-glass, richly framed, and other objects of the toilet. In the back of the apartment is seen a young domestic entering at an arched doorway. A stool, covered with crimson velvet, and a bed, are also in the room. Description, No. 14, Vol. I., improved; for size, read

1 *ft.* 6½ *in.* by 1 *ft.* 3½ *in.*—P.

In the collection of Monsieur le Baron Delesseret, Paris.

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24. The Greengrocer. The subject is represented at an arched window; and the mistress of the shop, an elderly woman, dressed in a tawny cloak, and holding a cauliflower in her hand, appears to be recommending her goods to a young woman who stands on her left, in the act of taking a melon from a basket, which stands on the sill, on which are also bunches of carrots, parsnips, endive, cauliflowers, and a basket containing radishes. A bas-relief of boys playing with a goat adorns the under part of the window. A curtain is suspended on one side of it, and ropes of onions on the other Signed, and dated 1731.

15⅜ *in.* by 12¾ *in.*—P.

In the collection of Edmund Higginson, Esq.

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25. Susannah and the Elders. The scene exhibits a woody landscape, on the foreground of which is the chaste Susannah sitting on a bank, struggling against the violence of the elders. Signed, and dated 1731. *See* No. 18, Vol. I.

About 16 *in.* by 13 *in.*—P.

Sold in the collection of Dr. Van Rotterdam, Ghent, 1835.

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26. Portrait of a Gentleman (styled a Senator) about forty years of age, dressed in a full flowing wig and a tawny-coloured morning gown. He is seen in nearly a front view, standing in his library, leaning on some books placed on a table.

$9\frac{1}{2}$ *in.* by $6\frac{3}{4}$ *in.*—P.

Collection of Dr. Fletcher, 1838. 25 *gs.*

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27. The Violin Player. *See* description, No. 22, Vol. I.

This most admirable example of the master is in the Bridgewater Collection—Lord Francis Egerton.

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28. Bacchus and Nymph. The jolly god of wine is represented reclining on a bank, with a tiger's skin round his loins. He appears to have partaken abundantly of the juice of the grape, and a gold cup has fallen from his relaxed fingers. A nymph is by his side, attentively supplying him with fruit, while cupids are preparing to entwine his brows with ivy. Signed, and dated 1719.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. Francken, Belgium, 1838, 2210 *fr.* (88*l.*)

There is in Mr. Arteria's Catalogue of the Collection of Edmund Higginson, Esq., a picture styled "Bacchus and Erigone," which closely corresponds with the above; size, 1 *ft.* 9 *in.* by 2 *ft.* $2\frac{1}{8}$ *in.*—P.

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29. The Dealer in Game. The subject is represented at an arched window, and the master of the shop appears to be engaged selling some of his goods to a young woman. He has a grouse in one hand, and a hen basket in the other. A great variety of objects appropriate with his trade are introduced. Excellent.

In the collection of the Prince Eugene Beauharnois, Munich. Worth 200*l.*

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30. The Affectionate Mother. A woman standing at an arched window, watching with maternal solicitude her sleeping babe, which a little boy is kissing. An enlarged picture.

In the collection of the Duke of Mecklenberg, Ludwigslust.

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31. Historical. A Beautiful Woman deprecating the Anger of a Warrior. The scene exhibits the interior of the vestibule of some noble mansion, in which is a young lady, attired in a yellow vest and a blue mantle, bending on one knee, with her left hand placed on her bosom, and the right raised in a supplicating attitude to a man dressed in the costume of a Roman warrior, who with a threatening aspect stands over her, in the act of drawing his sword. Beyond them are seen three women, escaping from the apartment. A table, covered in part with a Persian carpet, is on the left; a vase stands on the marble floor, and a little spaniel is showing its anger at the intruder. This subject is perhaps intended for Tarquin and Lucretia.

1 *ft.* 11½ *in.* by 1 *ft.* 8 *in.*—P.

Collection of Thomas Hamlet, Esq., 1834. 105 *gs.*

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32. A Druggist's Shop. The subject is viewed through an arched window, at which is seen the dispenser of medicines busy weighing some red powder in small scales, for which a woman on his right is waiting. An infinite variety of objects relating to the business are introduced in every part of the shop and on the window-sill. The companion.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—P.

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33. A Grocer's Shop. Like the preceding, the picture represents an arched window, at which is seen a young woman cheapening some raisins, a basket of which the mistress of the shop is in the act of removing from the sill, on which are

also a basket of dried fish, and other objects. The interior is also well stored with articles connected with the trade.

1 *ft.* 3 *in.* by 1 *ft.*—P.

Sold in the collection of Monsieur M. Taxiera, Hague.

The pair are now in the collection of Mr. Vander Hoop, Amst.

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34. A Young Lady, in the character of Diana. She is attired in a tawny yellow robe, and a bright blue scarf, her head decked with feathers, standing near a tree, with an arrow in her hand. A quiver lies on a bank by her side.

7 *in.* by 5 *in.*—P.

Formerly in the hands of a dealer at Paris for sale, 1837.

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35. The Itinerant Showman. The subject is represented as passing in the interior of a room, in the centre of which is seated an interesting Savoyard boy, whose good-humoured countenance indicates the delight he feels in explaining to the spectators the incidents of his show. Three children stand in front with their backs to the spectator, eagerly watching the movements of the puppets, nor is the juvenile amusement confined to children, for two artisans are watching with pleasure the passing scene. Two young women appear also to have quitted their seats, and have mounted at the back of the show, as if anxious to see the movements of the machinery. The remaining person in the composition is an elderly woman who is seen on the farther side of a half-door at the extremity of the room. *See* brief notice of the same, No. 35, Vol. I.

Collection of Robert Hamilton, Esq., 1832. 236 *gs.*

Bought by Charles Heusch, Esq.

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36. Venus and Adonis. The goddess, clad in a yellow vest of various hues, and a green robe, is seated on a bank, with a velvet mantle under her, she has a chaplet of oak leaves in

her hand, and is turning to her lover, who is bending down by her side, holding a spear in one hand, and pointing with the other to some distant object. The scene exhibits a richly-wooded country; signed, and dated 1727.

1 *ft.* 8 *in.* by 1 *ft.* 5½ *in.*—P.

Sale by Mr. Stanley, 1832. 120 *gs.*

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37. Maternal Occupation. The interior of an apartment, in the centre of which is a young woman, dressed in a tawny-yellow gown, a gray skirt and a blue apron, seated with a reel and distaff in her hands, her attention at the same time is directed to a babe which lies asleep in a cradle by her side. The father of the child stands at the head of the cradle, with a pipe in his hand. A table on which are bread, butter, and cheese, is at the side of the room, and a spinning wheel is beyond it. Two cages are suspended above. This is an exquisitely finished picture. *See* No. 38, Vol. I.

1 *ft.* 7¾ *in.* by 1 *ft.* 4 *in.*—P.

In the collection of Lady Mildmay, Dogmersfield.

A picture representing the same subject, and apparently a duplicate of the preceding, was sold in the collection of W. Esdaile, Esq., 1838, for 60 *gs.*

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38. A Fruit Shop. The mistress of the shop is seen at an arched window, weighing chestnuts for a little boy. On a table in front is a basket of herrings, and another containing apples and gingerbread. A rope of onions hangs up at the side of the window. An excellent picture. *See* No. 37, Vol. I.

1 *ft.* 7 *in.* by 1 *ft.* 1½ *in.*—P.

In the collection of Smith Owen, Esq., Condover.

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39. A Fruit and Vegetable Shop, represented at an arched window, at which a man is seen holding up a rope of onions to a young woman who is about to pay for them, at the same

time she appears to be cheapening some gingerbread, on a pile of which she has placed her hand. A basket of chestnuts, another of figs, and a variety of other objects connected with the trade, are introduced.

15 *in.* by 11 *in.*—P.

In the collection of Smith Owen, Esq., Condover.

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40. Joseph and Potiphar's Wife. A handsome conopy-bed occupies the right of the picture, and the Egyptian's wife appears to have just sprung from her couch, divested of all apparel, and has seized Joseph by his robe, who is endeavouring to escape from her grasp. The dress of the youth consists of a blue vest, and a yellow mantle. A rich red velvet coverlet lies under the feet of the female. Signed, and dated, Amst. 1694.

1 *ft.* 5 *in.* by 1 *ft.* 1½ *in.*—P.

Formerly in the hands of a French dealer for sale.

Price 2500 *fr.* (100*l.*)

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41. Bacchus and Ceres. The goddess, attired in a blue mantle, stands in front, holding a cluster of wheat on her arm, and a sickle in her hand; her companion Bacchus, who is also distinguished by the usual emblems, stands behind her.

6½ *in.* by 6 *in.*—P. (*about.*)

Collection of Mrs. Foreman, 1835. 12 *gs.*

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42. A Young Man, at an arched window, cheapening a brace of partridges, which he holds in his hand, of a young woman, who stands on his left, pointing to a fine piece of beef in a basket. A bunch of carrots and three cauliflowers are on the sill, and some rabbits and small birds hang up at

the side of the window, the under part of which is adorned with a bas-relief of boys.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—P.

In the collection of Abraham Robarts, Esq.

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43. The Favourite Parrot. A lady elegantly attired in a blue satin robe, seated in the centre of a room feeding a parrot, which is perched on a stand at the side of a table. A page is on her left pouring out a cup of liquor. A guitar and some music books are on the ground, and a spaniel lies asleep at her feet. A maid is busy in the back of the apartment.

$13\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*—P.

In the Museum at Berlin.

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44. The Apothecary's Shop. The dispenser of physic is seen at an arched window, from the sill of which he is taking a bottle of medicine to give to a young woman who holds the money in her hand to pay for it. A boy stands behind her. A carpet is thrown over the sill, and a metal pail, a pestle and mortar, and a jar, are placed upon it. A rope of poppy heads hangs at the side of the window, the under part of which is adorned with a bas-relief of the triumph of Galatea. *See* No. 52, Vol. I.

This picture was lately in the possession of Berkeley Owen, Esq., who is said to have paid 400*l.* for it.

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45. A Drummer, a Standard Bearer, and a Young Woman at an arched window. *See* No. 51, Vol. I.

Exhibited for sale by private hand, in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834. Price 280*l.* Not sold.

Put up at auction in the same collection, at Paris, 1837, and sold for 4305 *fr.* (172*l.*)

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46. The Discovery of Calisto. This capital work of the artist, represents a rich Arcadian grove, with an open glade forming the foreground of the picture; here the goddess and her lovely train, consisting of eleven nymphs, are assembled; a second group, composed of four others, is at some distance off approaching. The goddess having on a white mantle, cast around her loins, one end of which she holds in her left hand, is seated on a green velvet robe on the right of the scene; her offended countenance is directed to Calisto, who is bending on one knee, with her countenance upraised, and her hands extended, as if she were appealing for succour to her seducer; at the same time two attendants are removing the covering from her loins. Two nymphs are waiting on the goddess, one of whom is arranging her tresses, and the other detaching her sandals. A bow, a quiver, and arrows, lie on the ground near her. The figures in this exquisitely wrought picture, are about ten inches high.

1 *ft.* 11¾ *in.* by 2 *ft.* 6 *in.*—P.

Formerly in the possession of Mr. Chaplin, for sale. Price 300 *gs.* Sold to a foreign dealer.

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47. The Discovery of Calisto. The subject is composed of seven principal, and five subordinate figures, appropriately introduced in a woody landscape. The offending nymph is seen in a recumbent position, on the bank of a stream, held by two of her companions; two others are in the water looking on, and the remaining three are around them. Within the shade of a cave, at some distance off, are five others, composing the train of the goddess.

1 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—P.

This picture has been so injured by injudicious cleaning, that it was knocked down at auction by Messrs. Foster & Son, 1832, for 12 *gs.* instead of 150 *gs.* or 200 *gs.*: a sad proof how much valuable works of art are deteriorated by ignorant pretenders to the art of restoring.

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48. Jupiter and Calisto. The nymph is represented sitting naked on a bank, and the arch-deity, under the form of Diana, stands on her left, bending affectionately towards her. The subject is introduced in a woody landscape.

7 *in.* by 8½ *in.* (*cop.*)

Collection of Robert Hamilton, Esq. 1832. By Messrs. Foster & Son. 31 *gs.*

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49. Vertumnus and Pomona. The view exhibits a rich Arcadian scene, in the foreground of which is the nymph Pomona, attired in a white vest and a blue scarf, seated at the foot of a large tree, listening to the beguiling tale of the deity, who, under the form of a masculine old woman, is awakening her heart to love. A peacock, the bird of Juno, is perched on a wall near them. Signed, and dated 1693.

1 *ft.* 5¼ *in.* by 1 *ft.* 2½ *in.*—P.

In a collection sold by Mr. Squibb, 1830. 35 *gs.*

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50. The Poultry Dealer. A young man, dressed in a brown jacket and a white cap, standing at an arched window, listening to a young woman on his right, who appears to be offering money for a duck and a hare; his left hand is on the former object, and his right points to the latter, which hangs at the side of the window, where are also a brace of birds and a pheasant: a dead cock and some snipes are on the sill, and a cage containing fowls is in front of it. An excellent production.

15½ *in.* by 13 *in.*—P.

In the Museum at Amsterdam. Worth 250*l.*

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51. A Pretty Young Woman, wearing a lace cap and a tawny-yellow gown, standing at an arched window, leaning her left arm on a tin pail, in which is some sliced salmon, and holding some money in her right hand, apparently calcu-

lating the cost of her marketing: a dead cock, a piece of sealing wax, and other objects, lie on a table near her; and a vine grows against the wall of the house. Signed, and dated 1710.

$7\frac{5}{8}$ *in.* by $6\frac{1}{2}$ *in.*—P

In the collection of Madame de Monte, 1825. Rotterdam, 800 *flo.* and 10 *p. c.* (73*l.*) Edward Gray, Esq., 1839. Sold privately.

Now in the collection of Charles Heusch, Esq.

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52. The Tormentor. A pretty young woman, attired in a blue and white dress, leaning on a table, holding up a mouse to tantalise a kitten, which, together with a mouse-trap and a book, are on the table. The background is adorned with statues in niches.

9 *in.* by 8 *in.*—P.

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53. (The Companion.) A Baker, dressed in a bluish grey jacket, standing at an arched window, with a horn in his hand, which he appears to have just ceased blowing, in order to speak to a young woman, who is touching him on the arm. Some rolls and a brass pail are on the sill, and a vine grows on the surrounding wall.

In the collection of Mr. Steengracht, Hague.

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54. A Fruit and Herring Shop. An elderly woman, dressed in a brown cloak and a black bonnet, standing at an arched window, attending to a boy, who appears to be enquiring the price of a ball, to a netful of which hanging at the side she is pointing. She has a basket of apples in her hand. Baskets containing herrings and chestnuts are on the sill.

$10\frac{1}{4}$ *in.* by $7\frac{1}{4}$ *in.*—P.

In the Public Gallery at Hesse Cassel.

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55. The Reflection. A young lady, attired in a blue satin gown and a tawny yellow velvet mantle, seated in a handsome apartment, drinking a glass of wine, which a young gentleman standing by has just given her from a bottle he has in his hand, and at the same time is inviting her to take an oyster from a tray placed on a table near her. She has a musical instrument in her left hand; a dog and a stool are in front. Description, No. 66, Vol. I., corrected.

1 *ft.* 6¾ *in.* by 1 *ft.* 3½ *in.*—P.

In the Royal Collection, Buckingham House.

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56. Fruit and Dried Fish Shop. An arched window, at which is seen a young woman with a brass pail on her arm, cheapening some walnuts of the master of the shop, one of which she has taken from a quantity in a basket. Some gingerbread, a basket of dried herrings, and several weights, are on the sill of the window, in front of which is placed a basket of apples, one of which a rat is devouring. An infinite variety of objects consistent with the trade are introduced. Description, No. 65, Vol. I., corrected.

1 *ft.* 3½ *in.* by 1 *ft.* ¾ *in.*—P.

In the Royal Collection, Buckingham House.

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57. A Vegetable and Fruit Shop. A young man and woman at an arched window, on the sill of which are displayed baskets of cauliflowers, cabbages, bunches of carrots, artichokes, and other vegetables; and some pumpkins lie in front of the window, the under part of which is adorned with a bas-relief of boys. Description, No. 71, Vol. I., corrected.

1 *ft.* 4¾ *in.* by 1 *ft.* 1 *in.*—P.

In the collection of Henry Thomas Hope, Esq.

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58. A Fruit Shop. A young woman, in a brown dress, at an arched window, with her hand on a basket of dried plums, apparently bargaining for a rope of onions, which the proprietor of the shop has just taken from a basket, and is holding up to view. The usual variety of appropriate objects are introduced. These are choice examples of the master's works. Description, No. 72, Vol. I., p. 104, corrected.

$16\frac{3}{4}$ *in.* by 15 *in.*—P.

In the collection of Henry Thomas Hope, Esq.

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59. A Lady, attired in a yellow silk dress, standing at a window, cheapening a fowl of a young woman, who holds it up to view. A piece of green velvet is thrown over the sill and a little spaniel lies asleep on it. This is an exquisitely finished picture.

$11\frac{1}{2}$ *in.* by $9\frac{1}{2}$ *in.*—P.

In the collection of Henry Thomas Hope, Esq.

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60. The Dealer in Fish. A young man, dressed in a gray jacket and a brown hat, standing at a table, on which are two baskets, and in one of them are two haddocks; a third fish of the same kind he holds up to the view of the spectator in his left hand, while his right contains a knife. The background represents a landscape. Dated 1723. The companion.

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61. A Young Woman, wearing a stripped gown, a red boddice, and a dark velvet cap or bonnet, standing before a bank, holding up to view in her left hand some crimped flounders, and her right hand placed on a basket containing shrimps and two measures. A landscape background. Painted with the usual delicacy which characterises this master's best works.

$9\frac{3}{8}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Imported in 1840 by Mr. Chaplin. Formerly in the collection of De Heer Rotham, Amsterdam.

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62. Peasants at their Repast. The figures are said to be the portraits of the artist, his wife, and son. The former is seated in a profile view, with a piece of dried fish in one hand, and a knife in the other. The youth stands on the left of his father, with a bottle in his hand; and behind him is the woman, holding a quantity of vegetables. Part of a loaf, some dried fish, and a piece of cheese, lie on a bank at the foot of a tree in front.

1 *ft.* 4½ *in.* by 1 *ft.* 2 *in.*—P.

Collection of G. Morant, Esq., 1833; by Mr. H. Phillips. 106 *gs.*

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63. The Poulterer's Shop. A man, wearing a light brown dress and a white cap, stands within an arched window, holding up a pheasant, which a young woman appears to be disposed to buy, and is pointing to some pieces of money which lie on the sill of the window, as the sum which she is disposed to give for it. A basket of eggs, some ducks, pigeons, and hares' skins, are on the sill, the under part of which is adorned with a bas-relief.

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64. (The Companion.) A Young Woman, dressed in a stripped gown, with a red bodice and a blue apron, standing at an arched window, reaching down a brace of wood-pigeons which hang at the side. Behind her is a youth, with a dish of beef in his hands. A fowl, some parsnips, carrots, and celery, are on the sill, the under part of which is adorned with a bas-relief. These very beautiful pictures are dated 1727.

1 *ft.* 3⅛ *in.* by 1 *ft.* 1 *in.*—P.

In the collection of Mr. Six Van Hillegom, Amst.

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65. The Poulterer's Shop. A young woman, dressed in a scarlet jacket and a blue apron, standing at an arched window,

holding a dead cock in one hand, and putting aside a curtain with the other; her attention is at the same time directed to a youth, who is approaching with a dish of meat. An old carpet is thrown across the sill, on which lie some carrots and a cabbage; the under part of the sill is adorned with a bas-relief of boys playing with a goat. In the front of the window are a magpie in a cage and a pot of poppies, &c. Engraved in the Musée. Description, No. 78, Vol. I., corrected.

In the Louvre. Worth 500*l.*

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66. A Magdalen. This highly wrought picture represents a young and beautiful woman, scantily clad in a blue mantle, which is cast over her left arm, and passes round her loins; bending on one knee at the side, and looking devoutly up at a crucifix; her right hand is placed on her bosom, and the left rests on a skull. A fine thistle grows on the foreground, and the distant scenery exhibits a woody landscape.

$12\frac{1}{2}$ *in.* by $10\frac{3}{4}$ *in.*—P.

In the possession of Robert Hume, Esq. Worth 120 *gs.*

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67. Poultry and Game Dealer. The owner of the shop, a good-looking man, dressed in a gray jacket and a fur cap stands on the farther side of a table in front of a house, leaning his left arm on a basket which contains poultry, and holding up with his right hand a dead cock to the view of a pretty woman, who appears to be also cheapening a hare, on which she has placed her hand. Three pigeons lie on the table. Painted in 1718. A highly finished production.

10 *in.* by $8\frac{5}{8}$ *in.*—P.

In the collection of Mr. De Reus, Hague.

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68. Diana and Nymphs reposing after the Chase. The scene exhibits a woody landscape, on the foreground of which is the beautiful huntress, sitting on the bank of a stream, with one foot in the water, in which one of her nymphs is standing and untying her sandal. A second attendant is arranging her hair, and a third is hanging her quiver on a tree; five others are seen reposing under the shady cover of some drapery suspended over their heads. On the opposite side of the picture are two sporting dogs. Signed, and dated 1702.

1 *ft.* 5½ *in.* by 1 *ft.* 11 *in.*—P.

In the collection of Monsieur Schamps, Ghent, 1840. 7900 *fl.* and 7½ *p. c.* (347*l.* 12*s.*)

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69. The Sportsman's Present. An arched window, at which a lady, attired in a blue silk dress, and her hair decked with feathers, is seen with a piece of money in her hand, while her attention is directed to a hare, which a man holds up for her inspection, and for which she is prepared to recompense him. A Turkey carpet, a guitar, and a music book, are on the sill, and a bas-relief of boys adorns the under part of it.

1 *ft.* 5½ *in.* by 1 *ft.* 1½ *in.*—P.

In the collection of the late J. R. West, Esq., of Alcote.

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70. The Poultry Dealer. A stout man, dressed in a close doublet, and a hat lined with blue, standing at an arched window, pointing to a couple of pigeons, which he appears to be recommending to a young woman who is near him, with a brass pail on her arm, and a rabbit in her hand. A duck and two fowls are on the sill in front, and a basket of eggs stands on a carpet which lies across it. A dead cock also hangs up at the side.

Formerly in the hands of a dealer for sale, 1832.

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71. The Kitchen. Ample provisions are here exhibited, either for a marriage feast or for some family event of interest. The cook is busily employed near the chimney, cleaning fish; a butcher has just entered with a leg of veal; and on a table at the side lie a variety of poultry, meat, and fruit. Another servant is also seen in a more distant part of the room, cleaning a hare. Close to the front is a cat devouring a fish.

1 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—P.

In the collection of the Duke of Brunswick.

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72. David and Abishai. The aged monarch is represented reclining on a couch, with his attention directed to a handsome young woman, whom Bathsheba is leading towards him.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—P.

In the collection of the Duke of Brunswick.

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73. The Chandler's Shop. An elderly woman, habited in the neat costume of a Dutch shopkeeper, standing at an arched window, weighing butter for a young woman who is on her right, with a basket on her arm. A variety of cheese, and a stone bottle, are on the sill, the under part of which is decorated with a bas-relief of boys.

1 *ft.* $6\frac{1}{2}$ *in.* by 1 *ft.* 4 *in.*—P.

In the Palace at Willemshoeh, Hesse Cassel.

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74. Venus and Cupid. The beautiful goddess, girt with a golden zone, which confines a blue mantle round her loins, is on the left of the picture, holding the apple of contention in her hand, and exulting in her triumph over her rivals. Cupid stands by her side, with an arrow in his hand, looking archly up at his mother.

$6\frac{3}{4}$ *in.* by $5\frac{3}{4}$ *in.*—P.

In the collection of Charles Heusch, Esq.

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75. An Elderly Woman consoling a Young Lady. The scene exhibits the interior of a noble mansion, in the centre of which is seated a handsome young lady, attired in a blue silk petticoat. Her bosom is exposed, and her sorrowful countenance is directed to an elderly woman, who bends affectionately over, sympathising in her distress. A spaniel is playfully bounding at her feet. At the extremity of the apartment is seen an elderly woman relating some affecting story to two young females; at the same time a gentleman is entering at an arched door near them. A rich Persian carpet lies on a chair near the lady, and various objects add to the beauty of the composition.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri at Messrs. Christie and Manson's, 1834, price 180*l.* Sold by auction in the same collection at Paris, 1837, 4410 *fr.* (176*l.*)

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76. Abraham sending away Hagar and her Son. The patriarch is represented quitting the door of his house, and with a cake in his hand approaching the unfortunate Hagar and her son. The former, scantily clad in a green vesture, is seated in the centre of the foreground, looking sorrowfully at her master; and the boy stands by her, with his back to the spectator, holding a bottle in his hand.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 120*l.*

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77. A Poultry and Game Shop. A young woman, dressed in a yellow stripped gown, a white kerchief and apron, standing at an arched window, holding a dead cock, which she appears to be about to attach to a nail at the side, but from which her attention is drawn by an elderly man who is on her left, with one hand on a basket of fish. A hare hangs on one side

of the window, and a rope of onions on the other; and a bas-relief adorns the under part of the sill.

About 15 *in.* by 11 *in.*—P.

Exhibited in the British Gallery, 1835.

The property of Robert Fergusson, Esq., M.P.

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78. Portraits of a Lady and a Gentleman. The former, attired in a drab-coloured satin robe, bordered with black velvet, and a light blue skirt, is seated, holding an orange in her hand; the gentleman has on a puce-coloured cloak, and stands by her side, leaning on a balustrade, on which is perched a peacock. A spaniel is near them, and a crimson curtain is suspended above. The figures are seen to the knees.

1 *ft.* 2 *in.* by 1 *ft.*—P.

In the collection of Mr. Vander Hoop, Amsterdam.

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79. The Fish Dealer. The interior of a room, in the centre of which is a young woman, dressed in a deep red velvet jacket bordered with ermine, and an orange satin petticoat, seated, with an infant in her arms; her attention is directed to a slice of salmon, which a man with a basket on his arm, and another basket on his back, is showing her. A cradle stands near her, and a servant, with a kettle in her hand, is at the extremity of the apartment. This exquisitely finished picture may be estimated at 250*l.*

1 *ft.* 11 *in.* by 1 *ft.* 7 *in.*—P.

In the Munich Gallery.

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80. A Lady, elegantly attired in white satin, standing before a looking-glass, while her maid, who is on the farther side of her, attaches her waistband. The glass, which is in

a richly carved frame, is suspended against a wall. On the opposite side of the apartment is a toilet table, with the usual objects on it; and near it is a chair, covered with green velvet. A spaniel is near the lady. This picture is incorrectly entered No. 94, in the works of F. Mieris.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Goll de Frankenstein, Amsterdam, 1833, 2100, *flo.* and 7½ *p.c.* (189*l.*)

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81. An Artisan, with a glass of liquor in his hand. The subject is represented at an arched window, the under part of which is decorated with a bas-relief of boys playing with goats. Here a good-looking man, dressed in a brown jacket and a blue cap bordered with fur, is seated, resting his arm on the sill, and holding up a glass of liquor in his right hand, which he appears to have just received from a young woman who stands by with a jug in her hand. Two dried flounders, a tobacco-box, and ember-pots, are on the sill. Painted with the usual accuracy of the master.

1 *ft.* 1½ *in.* by 11½ *in.*—P.

Sold in the collection of the late Sir S. Clarke, Bart., 1840. 235 *gs.*

SUPPLEMENT

TO THE WORKS OF

ADRIAN VAN OSTADE.

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1. The Toast. A company of about ten jovial fellows assembled in a room, most of whom are grouped round a large table; one of these, and the nearest to the spectator, has risen from his seat, and is apparently proposing a toast, gaily raising his glass to give effect to his feelings, to which a comrade on his right, sitting astride on the form, is prepared to respond. A cosey couple are seated together in the corner on the left. The room is illumined by a window formed of five casements, one of which is open, and a man is looking in at it.

Described from a drawing after Ostade.

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2. A Company of Artisans assembled in a Cabaret; one of them appears to be singing the chorus of a song, to the sentiment of which he gaily raises his glass, and at the same time is caressing a woman by his side; this scene excites the mirth of a comrade, who is behind with a jug in his hand. In the background are a boy and a girl eating porridge.

(The Companion.) A Party of Peasants of both sexe assembled in a barn, or a rustic hovel, gaily enjoying their pot and pipes.

11 *in.* by 14 *in.*—P.

Collection of M. Servad, 1778, 335 *flo.* the pair. (30*l.*)

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3. A Baker announcing that hot rolls are ready. He is stripped to his shirt, and stands at a window blowing a horn, On his left is a little boy wearing a slouched drab hat, who is waiting to be served. A vine grows on the surrounding wall.

11 *in.* by $8\frac{3}{4}$ *in.*—P.

In the Palace of the Hermitage. Worth 80*l.*

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4. A Dutch Boor, dressed in a drab hat and a dark gray jacket with yellow sleeves, leaning on the sill of a window with a pipe in his hand. A branch of vine grows over the window. Painted in a broad-spirited manner.

$10\frac{5}{8}$ *in.* by $9\frac{1}{4}$ *in.*—P.

Collection styled M. Brentano, 1832.

Bought by Mr. Norton. 28 *gs.*

A picture corresponding with the preceding is in the collection of M. Vanden Schriek.

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5. An Elderly Woman dressed in a plain black and white cap, and a black cloak bordered with fur, seated at a table, with a glass in one hand and a bottle in the other. A window and a cupboard give effect to the background. Half figure.

7 *in.* by $5\frac{3}{4}$ *in.*—P.

Collection of Michael Zachary, Esq., 1838. 40 *gs.*

Bought for Robert Vernon, Esq., and exhibited in the British Gallery, 1838.

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6. An Elderly Man, dressed in a gray jacket and a black hat, seated, holding a glass of liquor in one hand, and pointing to the agreeable beverage with the other. A pewter jug and a pipe are on a table near him.

$9\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Collection of M. Goll de Frankenstein, Amsterdam, 1833, 400 *flo.* and $7\frac{1}{2}$ *per cent.* (36*l.*)

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7. A Man and a Woman in Conversation. The former habited in a plum colour jacket, and having on a black hat, is seated with a tankard in his hand, and the latter, dressed in a brown jacket with red sleeves, is on his right, leaning on a table with a glass in her hand. Some gofar cakes, a pipe, and a napkin are on the table. Signed, and dated 1642.

$8\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Collection of M. Goll de Frankenstein, Amsterdam, 1833, 515 *flo.* and $7\frac{1}{2}$ *per cent.* (46*l.*)

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8. Two Boors smoking and drinking. One of them sitting on a three-legged stool has a pipe and a pot of embers in his hands, and his companion holds a pewter jug, and is leaning on the shoulder of his friend. The figures are seen to the knees. *See* No. 92, Vol. I.

$8\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

Collection of M. M. Goll de Frankenstein, 1833, 430 *flo.* and $7\frac{1}{2}$ *per cent.* (38*l.*)

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9. A School. This village seminary exhibits a large room of a picturesque appearance, with a window on the right, composed of four casements, near which is seated an elderly man hearing a boy his lesson; two other boys stand by waiting their turn; nearer the foreground are two girls sitting together, one of whom is reading her book. An idle boy has

slunk behind the master, and another of similar disposition sits dosing on the opposite side; the remainder of the children are distributed in groups about the room. This clever picture is painted in a free and spirited manner.

$14\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*—P.

Collection of George Morant, Esq., 1832; by Mr. Phillips, 151 *gs.* Bought by the Writer for Sir Henry Bunbury, Bart.

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10. A School. The master of the seminary is here seated at a table hearing a girl repeat her lesson, pointing at the same time to the words in the book with a pen; a little boy, holding his book with both hands, is studiously learning his lesson, and a second, seated on the left of the teacher, is similarly engaged; close to the front are a boy and a girl chatting together; other scholars are seen in a remote part of the room.

$10\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

Collection of M. Servad, Amsterdam, 1778, 1450 *flo.* (130*l.*)

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11. Villagers dancing and regaling. The cheerful scene is passing in front of some cottages occupying the right of the picture, one of which is distinguished by a vine growing luxuriantly over some trellis-work, and a fine clump of trees rises at the extremity of the houses. The dancers, consisting of two couples, occupy the centre of the foreground; one of the females, dressed in a blue gown and a purple skirt, is gaily footing it with a peasant, who holds his hat in his hand. Among the surrounding spectators interested in the passing scene are three boors, one of whom, wearing a purplish jacket and a red cap, sits on a form with a pipe in his hand; another is raising his replenished glass to the health of his companions; on the same side, but nearer the front, are two children playing with a terrier dog close to a cask and a

stool. A social group of four persons, may also be noticed under the shade of the trellis-work, and in addition to these are an old man seated near a tilted cart with a jug in his hand, and the mirth-stirring fiddler mounted on a tub. The more distant scenery exhibits a continuation of the village. This most enchanting work of art is dated 1660. Engraved by W. Wollett. *See* description, No. 26, Vol. I.

1 *ft.* 4¾ *in.* by 1 *ft.* 10½ *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 1200*l*; afterwards sold by auction in the same collection, at Paris, 1837; 23,205 *fr.* (928*l*.)

In the collection of the Baron A. de Rothschild.

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12. An Elderly Woman of a yellow complexion and a pointed nose, wearing a white kerchief round her head, and a purple gown. She has a lamp in one hand and a jug in the other. A house with a vine growing against it forms the background.

10¾ *in.* by 9 *in.*—P.

In the collection of MM. Martini, Paris.

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13. The Weary Traveller. A young man, wearing a slouched hat, a whitish jacket, and gray hose, lying asleep at the foot of a tree, with his staff in his hand. Signed, and dated 1644.

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14. (The Companion.) An Elderly Peasant, dressed in a purplish jacket and dark gray hose, lying on his back in a sound sleep. An old archway of brickwork forms the background. Well-studied works of the master. Dated 1664.

5⅝ *in.* by 7½ *in.*—P.

In the collection of E. W. Lake, Esq.

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15. The Proposal. For description of this superlative production, *see* No. 30, Vol. I.

1 *ft.* 5¾ *in.* by 1 *ft.* 3⅜ *in.*—P.

In the Bridgewater Collection, Lord F. Egerton. Worth 500*l.*

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16. A Fish Stall. A woman dressed in a black cap, a jacket of the same colour with red sleeves, a white kerchief, and a blue apron, standing at her stall, on which are exposed for sale five haddocks, a crab, and three flounders. A basket is under the stall. A number of persons are seen busily engaged in the background.

10½ *in.* by 10 *in.*—P.

In the collection of Prince Esterhazy, Vienna.

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17. The Pleasant Story. A party of five jovial artisans assembled round a table in the centre of a room; one of whom, wearing a dark colour jacket with purplish sleeves, has risen from his seat, and, while pressing the tobacco in his pipe, appears to be relating some droll story; a second, dressed in a blue jacket, sits on a low form with his back to the spectator and a pipe in his hand; while a third leans back in a chair puffing the smoke from his lips. A man paying the hostess his score is seen near a chimney at the extremity of the room.

1 *ft.* 2 *in.* by 1 *ft.* 1 *in.*—P.

In the Royal Collection, Buckingham Palace.

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18. The Interior of a Cottage, in which is an old woman washing linen in a tub. Baskets, an earthen pan, and various other objects, give picturesque effect to the piece.

10 *in.* by 15 *in.*—P.

In the Public Museum at Frankfort.

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19. The Arbour. A Dutchman, dressed in a gray jacket with yellow sleeves, seated in an arbour, with his drab hat in one hand and a glass of liquor in the other, which he raises while giving the health of his fair companion, who is seated on his left, holding the handle of a jug which is on the table, and at the same time attending to his gallant compliments.

$6\frac{3}{4}$ *in.* by $5\frac{1}{2}$ *in.*—P.

In the collection of the Baron Nagel Van Ampden, Hague.

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20. A Social Party, composed of four men and a woman, grouped round a table in the room of a rustic cottage. One of the former, dressed in a crimson jacket with yellow sleeves, sits in front with his back to the spectator, chatting with a comrade, who stands before him with a glass of liquor in his hand. The woman is on the opposite side of the table, conversing with the remaining two men, near whom is a white poodle dog. A little boy and a girl are seen in a remote part of the room.

1 *ft.* 2 *in.* by 1 *ft.* $5\frac{1}{2}$ *in.*—P.

Sold in the collection of M. Schamps, Ghent, 1840, 6700 *fr.* and $7\frac{1}{2}$ *per cent.* (291*l.*)

Bought by M. Tansé, at Lille.

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21. A Woman dressing her Babe, &c. &c. *See* No. 51, Vol. I. This excellent picture has become a little sombre from the protrusion of the brown hues. Signed, and dated 1642.

Engraved in the Musée Napoleon.

In the Louvre. Valued by the Experts du Musée, 1816, at 15,000 *fr.* (600*l.*)

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22. The Interesting Story. *See* description No. 49, Vol. I. Few pictures by the master possess in an equal degree the variety of character observable in this composition. The peasant who stands before the fire, appears to suspend his draught while he completes the tale which so much interests his companions, one of whom is an old man seated in a settle, leaning back, and listening with eager attention. Nor is the portly woman who sits near him indifferent to the story. One of the company, wearing a drab hat and a black cloak, sitting on a low chair, seems, however, to be less attentive than the rest, for he is wholly occupied filling his pipe. The window, and the variety appropriate objects distributed in every part of the room, tend greatly to complete the picturesque effect of this superlative picture. Dated 1661.

Collection of MM. Servad, Amst., 1778, 2900 *flo.* (about 246*l.*)

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 800*l.*

Bought by Mr. Brondgeest, for Mr. Vander Hoop, Amsterdam.

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23. The Itinerant Musician. The scene exhibits a cottage, in front of which is an elderly man wearing a large turned-up hat, playing on a hurdy-gurdy, to the music of which a boy and a little girl are listening, and the latter stands with her back to the spectator. A boor leans on the half-door of the house, and two persons are seen within the room. Engraved by Charles Lewis. *See* No. 56, Vol. I., for a notice of the same.

$12\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*—P.

In the collection of the late Peter Rainier, Esq.

A picture representing the same subject, in which the musician is surrounded by three children (size 13 *in.* by $12\frac{1}{2}$ *in.*—P.), was sold in Paris in an anonymous collection, 1795, for 20,000 *assigs.*

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24. The Village Wedding. The merry scene is exhibited in the room of a rustic habitation, and the young bride, attired in the usual costume of the country, is dancing with a middle-aged man, to the music of a violin played by a man mounted on a stool, who appears to accompany the instrument with his voice. A group of three guests is on the left, one of whom has on a violet-coloured cap, and is seen in a profile view with a jug in his hand. At the extremity of the apartment are a number of visitors round a table, and on the left of the picture is a private room in which is a company of persons regaling.

1 *ft.* 4 *in.* by 1 *ft.* 11½ *in.*—P.

Collection of M. Bertelet, 1789, 6760 *fr.*; bought by Palliet, 271*l.*

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25. The Itinerant Musician. This excellent little picture represents an old man amusing the occupants of a cottage with the music of a hurdy-gurdy. A peasant sits at the door of the house, and four children are near him; these, together with an old man, who leans on the half-door of the house, and a woman who is seen within it, seem to be equally entertained with the instrument. The view is bounded by trees.

9¾ *in.* by 8¼ *in.*—P.

Sold in the collection of M. Dubois, 1840, by M. Palliet, 10,105 *fr.* (404*l.*)

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26. Maternal Occupation. The subject represents an interesting woman, dressed in a reddish gown with blue sleeves, a brown shirt, and a buff-coloured apron, seated, feeding with a spoon her youngest child, which is placed in a little chair before her: another child stands by, holding the back of the chair and watching attentively its parent. The

father of the family is at the chimney stooping to light his pipe. Excellent.

$9\frac{1}{2}$ *in.* by 7 *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 150*l.*

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27. The Hurdy-gurdy Player. The musician is represented standing on the interior side of the half-door of a house playing on his instrument. He has on his head a drab hat decked with a cock's feather, and wears a red waistcoat with green sleeves, and a greenish cloak. A vine grows on the surrounding wall.

$10\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

In the Palace of the Hermitage, St. Petersburg.

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28. A Good-humoured Old Man, wearing a purple coat, brown hose, and a black hat, seated on a low chair in the centre of a room, with a glass of liquor in his hand. A triangular stool, on which are a silver tankard, a pot of embers, and a pipe, is placed before him, and a large curtain is suspended behind him. In the back of the apartment are seen three men near a window This very clever picture is dated 1662.

$12\frac{3}{4}$ *in.* by $9\frac{3}{4}$ *in.*—P.

In the possession of MM. de Haan, Amsterdam.

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29. The Social Couple. A young woman, dressed in a green jacket and a drab coloured apron, seated on the left of the picture, holding a jug in one hand and a glass in the other, while her attention is directed to the spectator. On her right sits a boor, leaning his elbow on a little table, holding a pipe in his hand.

8 *in.* by $7\frac{3}{4}$ *in.*—P. (*circular.*)

Collection of Mr. Stewart, 1838.

Sold by Messrs. Smith to Wm. Theobald, Esq.

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30. The Dance. The scene exhibits the interior of a large room of a rustic and picturesque appearance, in which are assembled about twenty-three persons, amongst whom, and near the centre of the foreground, are a well-dressed couple dancing; the man has one hand on his hip and the other holds his cap behind his back. The music consists of a fiddle, played by a man standing at the extremity of a group composed of two merry fellows and a female, who are seated together, and the latter has a child standing by her side. In a receding part of the room and the opposite side are two women and two men in conversation; one of the latter is in the act of drinking. Two dogs are near the front, one of which is licking a plate. *See* No. 75, Vol. I.

1 *ft.* 5½ *in.* by 2 *ft.* 1¾ *in.*—P.

In the collection of M. le Baron Delessert, Paris.

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31. An Elderly Woman, wearing a scarlet dress and a white cap, seated near a table, on which she leans her left arm; her hands are united, and her countenance indicates thought. She appears to have just ceased her occupation and laid her flax-winder on the table. The figure is seen to the middle.

9 *in.* by 7½ *in.*—P.

In the collection of M. Vanden Schriek, Louvain.

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32. The Ballad-Singer. The scene exhibits a landscape dotted with a few small cottages receding in succession into the distance. Several peasants and children are grouped in front of a hedgerow on the right, listening to the singing of

an old man, who stands on a bank with ballads in his hand. Painted in a free and spirited manner.

11 *in.* by 9 *in.*—P.

In the collection of Kousheleff Bessborodkin, St. Petersburg. Worth 60*l.*

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33. A Woman with a Child in her Arms at the half-door of a cottage. *See* description No. 66, Vol. I.

Now in the choice collection of the Right Hon. Lord Ashburton.

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35. The Widow. A Dutch Woman, dressed in a black cloak, the hood of which covers her head, and a white kerchief, seated in front of a cottage, leaning her head pensively on her hand. A vine overspreads the surrounding walls. The figure is seen to the knees.

10½ *in.* by 8¼ *in.*—P.

In the Museum at Berlin. Worth 80*l.*

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36. A Peasant at his Repast. A countryman, dressed in a dark purple jacket with gray sleeves and a black hat, seated at table in front of a house taking his frugal meal. He has a knife in one hand and part of a herring in the other; at the same time a dog, eager for his share, is jumping against his master's knees. A plate with a herring on it, and a piece of brown bread, are on the table.

11½ *in.* by 9½ *in.*—P.

Formerly in the possession of MM. Heris, Brussels. Price 70 *gs.*

In the collection of M. Vanden Schriek, Louvain.

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37. A Social Party of three Artisans, enjoying their pot and pipes. One of them, dressed in a gray jacket with

yellow sleeves and a drab hat, is seated on a triangular chair with a pipe in his hand. A second, on his left, in a red jacket with green sleeves, holds a glass in his hand; the remaining one stands with his hands on the back of a chair. A company of four persons are near a window in the back of the room.

1 *ft.* 3¼ *in.* by 1 *ft.* 1 *in.*—P.

In the collection of the Duke of Buccleuch. Worth 200 *gs.*

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38. The Trio. A party of three merry artisans; one of whom, seated in front, is playing on the violin, a second accompanies him on the flute, and the remaining one joins in with the voice. A jug, a box of tobacco, and some pipes, are on a table in the centre of the room.

10½ *in.* by 8½ *in.*—P.

Formerly in the collection of M. Kalkbrenner. Price 3000 *fr.* (120*l.*)

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39. An Elderly Man taking his Glass. The interior of a large room with an arched door at the end of it. In front is an elderly man, dressed in a brown jacket with bluish sleeves, black hose, a yellow apron, and a drab hat, seated on a triangular chair with a glass of liquor in his hand. Upon a little stool by his side are a pewter jug, a pipe, a paper of tobacco, and a pot of embers. A large gray curtain is suspended behind him, and in the end of the apartment are a woman and two men near a window, and a man and two children at the door. A well-finished picture.

1 *ft.* 6½ *in.* by 2 *ft.* 3½ *in.*—P.

Formerly in the possession of MM. Heris, Brussels. Price 3600 *fr.* (144*l.*)

Bought by Mr. Farrer.

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40. A Dutch Boor, wearing a red cap and a light gray jacket, seated at a table, on which he rests one hand, having a pipe in it, and holding a goblet of liquor in the other.

$5\frac{3}{4}$ *in.* by $5\frac{1}{4}$ *in.*—P.

Collection of Sir Charles Bagot, K.G.C., 1836. 18 *gs.*

Bought for Sir Edward Sugden, Bart.

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41. Gamblers. The interior of a lofty room of a highly picturesque appearance. In the centre and front are four men seated round a table playing at cards; one of them, and the nearest to the spectator, having on a sheepskin jacket, is showing his cards to his companion. Another of the party is turning to speak to a woman who stands by his side; a third, remarkable for his thin face, wearing a red cap and a blue jacket, sits at the end of the table looking at his adversary's cards. Three other persons are near a chimney at the end of the apartment.

19 *in.* by $16\frac{1}{4}$ *in.*

Described from a drawing after Ostade.

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42. A Lawyer in his Study. The civilian is an elderly man, dressed in a brown robe over a black vest, and a blue velvet bonnet stripped with gold lace and lined with white. He is seated, perusing a paper which he holds with both hands. Books, papers, parchments, and an inkstand, are on a table by his side. The apartment is illumined by a window, near which is suspended a curtain, concealing in part a library in the background. A beautiful specimen. *See also* No. 87, Vol. I.

11 *in.* by 9 *in.*—P.

In the collection of Abraham Robarts, Esq.

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43. An Old Advocate, dressed in a black vest, a brown mantle, and a black velvet cap, seated in his study perusing a deed which he holds with both hands. A table covered with a Turkey carpet is on his right; a writing-desk, bundles of papers, and a parchment deed are on the table.

Engraved in the Musée Napoleon.

Valued by the Experts du Musée, 1816, at 2500 *fr.* (100*l.*)

In the Louvre.

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44. An Elderly Man, wearing a brown cap and a jacket of the same colour with yellow sleeves, occupied mending a pen.

12 *in.* by 10 *in.*—P.

In the collection of Prince Esterhazy, Vienna.

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45. The Itinerant Fiddler. A man about forty years of age, dressed in a brown jacket and a high-crowned hat decked with a feather, playing on a violin and apparently accompanying the instrument with his voice. Two children are by his side listening. The figure is seen to the middle, and the heads only of the children are visible.

$10\frac{1}{2}$ *in.* by $8\frac{1}{4}$ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 100 *gs.*

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46. The Salutation. Among a company of nine persons assembled in a large room is a portly woman, dressed in a blue gown and a yellow apron, seated on the left, looking at a merry fellow who is in the middle of the apartment with a pipe in one hand and the other raised to take off his hat to salute the company. On the right are a man and a woman (the latter with a child in her arms) sitting on a form together;

another man is behind the female stooping. A tenth person is seen entering at an arched door at the end of the room.

1 *ft.* 7½ *in.* by 1 *ft.* 4½ *in.*—P.

In the collection of the Duke of Mecklenberg, Ludwigslust. Worth 450 *gs.*

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47. A Traveller conversing with a Woman. The scene exhibits a house of a picturesque appearance with a vine growing on its walls. The mistress of the dwelling, attired in a blue jacket and a white apron, sits on the step of the door, and has just ceased peeling apples in order to speak to a man who stands near her with his back to the spectator he has a pouch attached to his girdle and wears a scarlet cap. On the opposite side is a boy with a hoop, near a dust-bin.

14 *in.* by 11 *in.*—P.

Formerly in the possession of T. Emmerson, Esq., for sale. 200*l.*

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48. The Smoker. A spare-looking artisan, seen in nearly a profile view, seated in the centre of a room, lighting his pipe at a pot of embers which he holds in his hand; at the same time a man is entering at a half-door behind him.

12 *in.* by 9½ *in.*

In the collection of M. Van Sassaghem, Ghent.

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49. The Five Senses. A series of pictures representing the several faculties:—

SEEING is exemplified by an elderly man, seated in his library reading a paper, which he holds in his left hand. A table covered with a red cloth stands by him.

HEARING, by a boor dressed in a blue jacket and buff breeches, seated, playing a hurdy-gurdy. A jug, a pipe, and a glass are on a table near him.

SMELLING, by an artisan wearing a drab hat and a greenish vest with purple sleeves, seated, smoking his pipe.

TASTING, by a good-humoured old man, dressed in a purplish gray waistcoat with yellow sleeves, and dark-coloured apron, seated, with a glass of liquor in his hand. A knife and a dish of meat are on a table before him.

FEELING, by an elderly man, clad in a red jacket and purple breeches, and having a green cap on his head, seated, removing a plaster from his hand.

Size of each $4\frac{1}{2}$ *in.* by $3\frac{5}{8}$ *in.*

In the Palace of the Hermitage, St. Petersburg.

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50. An Artisan, of a good-humoured countenance, standing at the door of a house, leaning on a baluster, with a pipe in his hand. A vine grows luxuriantly over the coping of the door.

11 *in.* by 8 *in.*—P.

In the collection of the Prince D'Arenberg, Brussels.

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51. An Old Woman, dressed in a black jacket, with yellow sleeves, and wearing a white kerchief round her head, leaning on the sill of a window, above which grows a vine.

$10\frac{1}{2}$ *in.* by $8\frac{1}{4}$ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 50*l.*

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52. Villagers Merry-making. A company of about nineteen persons assembled in a large room, many of whom have their attention riveted on a couple who are dancing to the music of a fiddle, played by an old fellow mounted on a stool. Behind the dancing female is a merry boor, endeavouring to embrace a woman. More towards the front sits a man, wearing a red jacket and a black cap; on the opposite side

are a woman, in a blue dress, with a child by her side, and a man standing near, leaning on a settle. Beyond these is a group, composed of two men and a woman; and in this part may be noticed a boor conducting a female down some steps from an adjoining room.

1 *ft.* 4¾ *in.* by 1 *ft.* 9½ *in.*—P.

Sold in the collection of Thomas Emmerson, Esq., 1829, by Mr. H. Phillips. 205 *gs.*

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53. Two Boors in Conversation. One of them, wearing a black turned-up hat, and a brown jacket, with crimson sleeves, is seated, with a paper in one hand and a glass in the other; his attention is directed to his comrade, who stands on the farther side of the table, leaning his left arm on the back of a chair, holding a pot of embers in one hand and a pipe in the other. A pewter jug, two pipes, and some tobacco, are on the table. The figures are seen to the middle. *See* No. 98, Vol. I.

9 *in.* by 7½ *in.*—P.

Sold in the collection of Mons. Schamps, Ghent, 1840. 1600 *fs.* & 7½ *p. c.* (68*l.*)

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54. The Interesting Story. A company of nine persons assembled in the room of a cabaret, three of whom are seated in the centre, listening to a fourth, who is evidently preluding a toast by some interesting tale. He has his hat in one hand and a glass of liquor in the other. On the left of this group is a boor, standing before the fire, in conversation with a middle-aged woman, and near them is a dog lying asleep. More retired in the apartment are three boors, at cards, near a picturesque window. Signed, and dated 1654.

1 *ft.* 3 *in.* by 1 *ft.* 5½ *in.*—P.

In the collection of the Earl of Lonsdale, Lowther Castle.

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55. Villagers Dancing, &c. The scene represents the exterior of a cottage of picturesque appearance, overshadowed with trees. In front are assembled about eighteen persons, among whom are two couple, dancing to the music of a drum and pipe, played by a man mounted on a cask; an elderly woman stands at the door observing them. On the left of the foreground are a female seated, with a child in her arms, and two boors, one of them in the act of emptying a long glass of liquor; to the right of this group are three persons, enjoying their pipe and glass beneath a vine trellis. Signed, and dated 1656.

1 *ft.* 2 *in.* by 1 *ft.* 6½ *in.*—P.

In the collection of the Earl of Lonsdale, Lowther Castle.

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56. The Gossips enjoying their Glass. Two women seated near a screen in the interior of a room; one of them has a square glass bottle of liquor in her hand, the other holds up a glass, which she appears to have just emptied, and is commending the virtue of its contents.

8 *in.* by 7 *in.*—P.

In the collection of the Earl of Lonsdale, Lowther Castle.

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57. Boors regaling. The scene exhibits a large grange or barn, in which are assembled eleven persons, two of whom are seated at a table in the centre. One of them, in a green jacket, and wearing a crimson cap, sits with his back to the spectator, and his arm over the back of his chair. Their attention is directed to two musicians, one of whom is an old man, playing on the hurdy-gurdy; the other is a boy, strumming a fiddle;—on the opposite side of the group is a half-tipsy fellow seated on a form, leaning forward to light his pipe. A dog, a pig, and a variety of objects, are introduced, to give picturesque effect. Signed, and dated 1643.

1 *ft.* 5¼ *in.* by 1 *ft.* 11½ *in.*—P.

Collection anonymous; sold by Messrs. Christie and Manson, 1836, 105 *gs.* In the collection of M. Vanden Schriek, Louvain.

58. A Peasant's Family. *See* description, No. 113, Vol. I.
In the collection of Charles Crerie, Esq., Manchester.

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59. The Skittle Players. *See* description, No. 115, Vol. I.
In the Bridgewater Collection, Lord F. Egerton. Worth 400 *gs.*

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60. A Cabaret, in which are a company of eight artisans, four of whom are grouped round a little triangular table in front; one of these, dressed in a blue jacket, sits on a low form, with his back to the spectator; a second stands on his left, leaning on a dresser, listening to a third, who is lolling back in his chair, recounting some story. The four others are at a table in the end of the room, near a window. Signed, and dated 1663. *See* description, No. 118, Vol. I., corrected.

$11\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*

In the collection of John Maitland, Esq., 1831. Bought by the Writer; 83 *gs.*

In the collection of Charles Brind, Esq.

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61. A Lawyer in his Study. An elderly man, wearing a brown cloak over a black dress, and a green velvet cap stripped with yellow, seated in an arm-chair, with his spectacles in one hand, and a paper in the other. A little table, on which are papers and deeds, stands on his right, and some books are on a desk behind. Signed, and dated 1664. Description No. 121, Vol. I., corrected.

11 *in.* by $8\frac{1}{2}$ *in.*—P.

Collection of Robert Ludgate, Esq. Sold by Messrs. Christie and Manson, 1830; 133 *gs.*

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62. Four Boors enjoying their pot and pipes around the fire. Described No. 122, Vol. I.

In the Bridgewater Collection, Lord F. Egerton. Worth 300*l.*

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63. The Water Doctor. An elderly man, dressed in a closely buttoned black doublet, a dark-coloured cloak, and a black hat, seated in an arm-chair, examining with studious attention an urinal. A table, covered with a Turkey carpet, on which are a gallipot, a pile of books, and other objects, stands by his side. Signed, and dated 1671.

$13\frac{3}{4}$ *in.* by 9 *in.*—P.

Collection of G. Morant, Esq., 1832. By Mr. Phillips; 90 *gs.*

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64. A Doctor of Physic. Engraved by Walker. *See* description, No. 126, Vol. I.

In the collection of Lord Sudeley.

Exhibited in the British Gallery, 1832.

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65. A Lawyer and his Client. The former, an elderly man, dressed in a brown robe over a black vest, and a velvet cap stripped with gold bands, is seated in an arm-chair, perusing a deed; on his left stands his anxious client, bearing in his hand a brace of woodcocks; and before him is a table, covered with a Turkey carpet, on which are an ink-stand, papers, and parchments. This excellent picture is signed, and dated 1671. Description, No. 132, Vol. I., improved.

In the Bridgewater Collection, Lord F. Egerton.

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66. Boors regaling. The interior of a rustic dwelling, with a flight of steps on the left, leading to a side chamber; a board is attached to the handrail of the ladder, near which are a company of four men, two women, and a boy, occupying the centre of the room. One of the former, in a red jacket, is seated on a form, with his back to the spec-

tator, tying his knee-band; a second sits in a front view on a table, with a jug in his hand; he is apparently speaking to his left-hand companion, who has just risen from his seat, and stands, with a pipe in his mouth, listening. A dog lying asleep in front, and various household objects, complete the picture. Painted in the artist's free manner.

10¼ *in.* by 13 *in.*—P.

Sold by Messrs. Smith to —— Griffin, Esq., Liverpool.

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67. A Dutch Advocate. An elderly man, with a small beard, dressed in a black cloak over a tawny yellow jacket and a black hat, seated, perusing a paper which he holds with both hands, leaning his elbows on a table.

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68. (The Companion.) A Hurdy-gurdy Player. A merry fellow, of a florid complexion, wearing a black slouched hat, and a dark purplish coloured cloak over a yellowish jacket. He is seated, playing on his instrument. The figures in these clever little pictures are seen to the middle.

7 *in.* by 5 *in.*—P.

Imported in 1838 by Mr. Chaplin.

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69. The Interior of Ostade's Painting Room. The artist, habited in a purplish gray dress, and a low-crowned scarlet cap on his head, is seated at his easel, painting, near a small window at the side. A little beyond him is a man preparing a palette of colours, near whom is a boy grinding colour. Among an infinite variety of objects connected with art, may be noticed a drawing-book lying on a cask. A dog also lies asleep in front. This picture is painted in a free manner, and at an advanced period of his life. Etched by the artist. *See* Nos. 136 and 211, Vol. I., for same subjects.

14½ *in.* by 13½ *in.*—P.

In the Museum at Amsterdam.

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70. A Dutch Boor, of a good-humoured countenance, leaning on the sill of a little window, with a lantern in his hand; behind him stands an elderly woman. Both of them appear to be looking intently at some object.

In the Florence Gallery. Worth 100*l.*

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71. The Interior of a Peasant's Cottage, in which is a mother amusing her child with a doll. For description, see No. 146, Vol. I., corrected.

1 *ft.* 7½ *in.* by 1 *ft.* 4 *in.*—P.

In the Royal Collection, Buckingham Palace.

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72. A Rustic Concert. A fiddler playing, and a woman singing, &c. *See* description of this excellent picture, No. 157, Vol. I.

Sold in the collection of Chev. Erard, 1832, 10,000 *fr.* (400*l.*)
Again in the collection of Mons. Francken, 1838, 14,300 *fr.* (530*l.*)
Bought for the Prince d'Arenberg, Brussels.

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73. A Dutch Boor, wearing a high-crowned hat and a reddish brown coat, seated, resting his right hand on the back of his chair, and holding a pipe in the other.

8½ *in.* by 6½ *in.*—P.

Sold in the collection of Thomas Hardman, Esq., Manchester, 1839. 29*l.*

Bought by C. R. Beaver, Esq.

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74. A Dutchman, of a florid complexion, seen in a front view, dressed in a black hat, a pink vest, and a dark gray cloak, which covers the left shoulder, and is held by the right hand.

9 *in.* by 7¼ *in.*—P.

Formerly in the collection of the Prince de Garvé, Brussels.
Now in that of Charles Brind, Esq.

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75. A Mendicant. An old man, dressed in a gray jacket and brown trousers, standing in nearly a front view, under an archway, with a staff in one hand, and his hat in the other. At some distance off may be noticed a party of travellers halting at an inn. A freely painted picture.

11 *in.* by $8\frac{3}{4}$ *in.*—P.

Sold in the collection of Edward Solly, Esq., 1834.

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76. Five Boors at a Window formed of two casements, enjoying their glass. *See* No. 166, Vol. I.

In the collection of Charles Brind, Esq.

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77. A Dutch Woman, dressed in a dark gray gown with red sleeves, a white apron and cap, seated at a window, with a pipe in one hand, and a paper in the other. A cat is crouched near her. The window, which is arched, is partly overspread on the exterior by a vine. A freely painted work.

11 *in.* by 10 *in.*—P.

Formerly in the collection of Mons. Fossard, Paris.

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78. The Interior of a Large Room, in which are assembled a numerous company of artisans and boors, most of whom are drinking and carousing. Among them is a jovial party occupying the centre of the apartment. Painted in a free manner, and with a prevalent brown tone of colour.

About 2 *ft.* 2 *in.* by 2 *ft.* 8 *in.*—P.

In the collection of Earl Fitzwilliam.

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79. The Two Boon Companions. *See* description, No. 79, Vol. I. Read, for size.

1 *ft.* $1\frac{7}{8}$ *in.* by 1 *ft.* $\frac{1}{2}$ *in.*—P.

In the collection of Edmund Higginson, Esq.

Exhibited in the British Gallery, 1838.

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80. Two Boors enjoying their Pot and Pipes. The nearest of these to the spectator wears a red cap, and a gray vest and mantle, and is seated, lighting his pipe at a pot of embers which he holds in his right hand; his companion has on a drab hat, and a brown jacket with tawny yellow sleeves, and a gray apron; he leans on a table, with a pipe in his hand. A jug and a paper of tobacco are on a little stool near them. In the back of the room is a man paying the hostess his reckoning. Figures are seen to the knees. Dated 1673.

$8\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*

Formerly in the collection of the late M. Francken, of Lockeren.

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81. The Chemist. The subject represents the interior of a small laboratory, with a window on the right, and a furnace, with a large projecting chimney in the centre. Here is seated the operator, with his back to the spectator, blowing a bellows, and watching with anxious eye the effect of the blast. A number of objects employed in his pursuit are distributed about the place.

1 *ft.* 3 *in.* by 11 *in.*—P.

In the collection of the Duke of Devonshire.

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82. A Peasant's Family. Interior of a rustic room, with a projecting chimney on the left, near which are a woman seated in a low chair, feeding a child, and a man standing by, cutting a slice of bread for two boys, one of whom, in a yellow jacket, stands with his back to the spectator, by the side of a table, and the other is playing with a dog. A variety of appropriate objects give effect to the scene. Dated 1647. Description, No. 178, Vol. I., corrected.

Collection of George Morant, Esq., 1832. 225 *gs.*

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83. Four Topers at Table, in the interior of the room of an alehouse. One of them, wearing a red jacket and a black cap, is seated, with his back to a window, filling his pipe; a second, having on a white hat, has risen from his seat to replenish his glass; and a third appears to be recounting some story; the remaining one stands behind them. At the end of the room is a second party, composed of three persons near a fire.

1 *ft.* 1 *in.* by 11 *in.*—P.

This picture has passed through the collections of Thomas Hesketh, D. W. Acraman, and M. Zachary, Esqrs.; and was lastly sold in that of George Morant, Esq., 1832, for 63 *gs.*

A picture corresponding with the preceding is in the collection of the Baron Nagel Van Ampden, at the Hague.

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84. A Woman buying Fish at the Door of a Cottage. *See* description, No. 180, Vol. I.

Collection of M. Zachary, Esq., 1838; by Messrs. Christie and Manson. 175*l.*

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85. The Sleeping Couple. The scene represents the arbour of a tea-garden, in which an elderly artisan and his wife, having partaken of the usual cheer of the place, have sunk into a profound sleep; while thus reposing, a man is entering the arbour from behind. Upon a triangular stool in front are a cloth, an earthen pot, and some fish. A good example of the master.

9 *in.* by 12 *in.*—P.

In the collection of the Duke of Rutland, Belvoir.

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86. The Interior of a Country Alehouse, in which are five persons, two of whom are in the centre and front of the apartment; one of them, wearing a drab hat and a grayish

dress, is seated, lighting his pipe at a pot of embers; his companion, dressed in a purple jacket, stands before him, leaning his left arm on the back of a chair, and holding a jug in his right hand. Near a chimney, in the back of the room, are a woman, a man, and a boy.

$11\frac{1}{2}$ *in.* by $12\frac{3}{4}$ *in.*—P.

Collection of M. Van. Lankeren, Antwerp, 1835, 2050 *fr.* (82*l.*)

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87. A Weaver and his Family at their Repast. The scene represents the interior of a large room; on the left of which, the industrious artisan, habited in a dark gray dress, is seated at table, smoking his pipe, and his wife sitting near him, nursing a child; another child is a little behind them, opening a door. Bread and butter are on the table. The opposite side of the room is occupied by a loom, and other apparatus belonging to a weaver; these are painted by the skilful hand of Decker, and the figures are by Ostade.

1 *ft.* 6 *in.* by 1 *ft.* $9\frac{3}{4}$ *in.*—P.

This excellent example of the combined masters is in the collection of Mr. Six Van. Hillegom, Amsterdam.

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88. Four Peasants regaling at an Alehouse by the roadside. *See* description, No. 189, Vol. I., corrected.

$10\frac{1}{2}$ *in. by* 1 *ft.* $1\frac{1}{2}$ *in.* (*copper*).

In the collection of Henry Thomas Hope, Esq.

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89. A Woman in a Red Jacket, leaning on the half-door of a house, conversing with a peasant, &c. *See* description, No. 190, Vol. I., corrected.

1 *ft.* $\frac{1}{4}$ *in.* by $10\frac{1}{2}$ *in.*—P.

In the collection of Henry Thomas Hope, Esq.

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90. Peasants under a Vine Trellis in front of an Alehouse. Two of whom are quarrelling over the cards. Engraved by Dupreel in the Musée Napoléon. *See* description, No. 192, Vol. I.

Now in the Public Gallery, Hesse Cassel.

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91. A Company of Ten Persons in an Alehouse. Among them is a man touching his hat, in compliment to a woman with a long glass of liquor in her hand. *See* description, No. 193, Vol. I.

Now in the Public Gallery, Hesse Cassel.

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92. Peasants regaling at a Tea-Garden. Among a number of happy villagers assembled under the shade of some rustic erections, covered in part with thatch or overgrown with vine, are three boon companions grouped round a tub, serving as a table; one of them has just risen from a form which has fallen over, and having removed a pipe from his lips, is addressing his comrades. A fiddler stands near, strumming his instrument. A fine evening.

1 *ft.* 6½ *in.* by 2 *ft.* 1 *in.*—P.

In the Gallery of the Sans Souci, Potsdam.

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93. A Company of Five Men and a Woman at Table, in the court of a country alehouse; among them is a man presenting a glass of liquor to his comrade. Engraved in the Musée Napoléon. *See* description, No. 194, Vol. I.

Removed from the Louvre, and now in the Public Gallery, Hesse Cassel.

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94. A Dutchman and his Wife, in the arbour of a tea-garden. The latter, dressed in a purple gown and a blue apron, is seated, with a glass of wine in one hand, while with

the other she is helping herself to some gofer cakes. The gentleman wears a black cap and a dark purple cloak; he stands by her, with a tankard in his hand.

9 *in.* by $7\frac{3}{4}$ *in.*—P.

In the Royal Collection, Buckingham Palace. Worth 150 *gs.*

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95. A Mother amusing her Child with a Toy. The scene represents the interior of a large room, with a projecting chimney at the side, and an arched door at the end. In the centre of the apartment is a fond parent amusing her child with a toy; her attention is at the same time directed to a boy and a girl, who are disputing over a bowl of milk. On the opposite side is a boor, who has just risen from his chair; another is seated at the side of the chimney, coughing; and a third is behind him, scratching his head.

1 *ft.* $6\frac{1}{2}$ *in.* by 1 *ft.* $3\frac{1}{4}$ *in.*—P.

Put up to auction by Messrs. Foster and Son, 1835.

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96. The Two Cosey Companions. One of them, on the left of the picture, dressed in a red jacket with tawny yellow sleeves, and a brown cap, sits on a low stool, leaning forward to light his pipe; the other, wearing a high-crowned hat, and having his waistcoat unbuttoned, stands, leaning on the shoulder of his comrade, with a jug in his hand, and appears to have suspended his draught to say something pleasant to his friend. A paper of tobacco and a pot of embers are on a cask before them. This is probably the picture engraved by Schmidt, and noticed No. 68, Vol. I.

9 *in.* by $7\frac{3}{4}$ *in.*—P.

Sold by Messrs. Smith to a dealer in Paris.

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97. The Gazette. A good-humoured artisan, seated, with a newspaper in one hand, and a glass of liquor in the other.

He appears to have just ceased reading, and is in the act of addressing his companion, who is seated in nearly a front view, with a dark-coloured cloak over his right arm, and a high-crowned hat on his head. A jug and a pipe are on a table near them, and a window is in the back of the room. Half-figures. Dated 1683.

$8\frac{3}{4}$ *in.* by $7\frac{1}{4}$ *in.*—P.

Collection of the Hon. G. J. Vernon, 1830. . . . $22\frac{1}{2}$ *gs.*
Bought by Mr. Peacock.

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98. A Woman with a Child in her Arms, and a boor taking his porridge. *See* description, No. 198, Vol. I., and read, for size,

1 *ft.* $1\frac{1}{2}$ *in.* by $11\frac{1}{2}$ *in.*—P.

In the Royal Collection, Buckingham Palace.

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99. A Company of Five Men and a Woman at Table in a Room. *See* description, No. 199, Vol. I., and read, for size,

1 *ft.* 2 *in.* by 1 *ft.* $\frac{1}{2}$ *in.*—P.

In the Royal Collection, Buckingham Palace.

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100. Three Artisans and a Boy in a Room, having a large window and a projecting chimney. One of them, wearing a dark-coloured jacket with yellow sleeves, and a scarlet cap, is seated with his back to the spectator, holding a jug in his hand, and leaning back in his chair, apparently speaking to his companions, who are seated on his right. The boy is near the fire, caressing a dog. At the end of the apartment are seen two men reckoning with the hostess. A good picture.

1 *ft.* 5 *in.* by 1 *ft.* 3 *in.*—P.

In the collection of J. S. Harford, Esq., Blaise Castle.

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101. Peasants dancing and regaling at a Public House Door. The company consists of about sixteen persons, among whom are a couple dancing to the music of a hurdy-gurdy, played by a man seated at a table close to the house, at which is also a boor, wearing a scarlet cap and a gray jacket, holding a jug, who appears highly delighted with the dancers. At the same table are a man and a woman playing at cards, and a boor stands by, reading a song. A group of three children are near the musician, and a fourth child sits on the ground in front. A second party is congregated under a shelter, at a little distance off. The village church rises at the extremity of the view. A fine summer's evening lends a charm to the scene. This very beautiful production is signed, and dated 1670.

1 *ft.* 7½ *in.* by 1 *ft.* 3¾ *in.*—P.

In the choice collection of Mr. Van Loon, Amsterdam.

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102. The Adoration of the Shepherds. *See* description, No. 203, Vol. I.

Collection of the Chevalier Erard, Paris, 1832, 11,950 *fr.* (478*l.*)

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103. Boors quarrelling. The scene exhibits the interior of a room, in which are five men, two women, and a child. A quarrel has ensued among them, and two of the former are struggling together; while a third is held back from the encounter by a woman, and a fourth has run to seize the tongs at the fire. A window at the side illumines the apartment.

About 1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—P.

In the collection of Sir Matthew White Ridley, Bart.

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104. Three Artisans enjoying their Pot and Pipes. The picture exhibits a lofty room, with a large window at the

end, formed of two casements. In the centre are three men grouped round a triangular table; one of them, wearing a drab hat and a blue jacket, sits on a stool, smoking his pipe, and listening to his opposite companion, who has a jug in his hand, and is suspending his draught while he completes his story. The remaining one of the party sits with his back to the window; lighting his pipe at a pot of embers. Among a variety of objects contributing to the picturesque effect of the piece, is a basket of dried fish on a stool in front. This is a luminous and well-finished picture.

1 *ft.* 2½ *in.* by 1 *ft.* 1 *in.*—P.

In the collection of Newington Hughes, Esq.

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105. A Company of Ten Persons in an Alehouse. Among them is a man, with a drab hat in his hand, presenting a glass of liquor to a woman. *See* description, No. 135, Vol. I., corrected.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

In the collection of Monsieur Van Sasseghem, Ghent.

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106. A Sportsman refreshing. The scene represents a tea-garden, in an arbour of which are seated a sportsman and a pedlar, one of whom is smoking, and the other preparing to drink; their attention is directed to a woman who is leaning on the back of one of the seats. A gun and a pouch lie near the sportsman, and at some distance off are four other persons. This excellent picture is dated 1671. No. 206, Vol. I., corrected.

14¼ *in.* by 12 *in.*—P.

In the Public Museum, Amsterdam. Worth 250 *gs.*

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107. Three Boors enjoying their Pipes and Pot. Two of them are seated at a little triangular table, one of whom,

dressed in a pinkish-coloured jacket, has a glass and a jug in his hand; the other, wearing a drab hat and a blue jacket, is lighting his pipe; the remaining one, dressed in a blue jacket with brownish sleeves, and a black hat, stands, filling his pipe, near a buffet, on which is a dish of ham. Figures are seen to the knees. No. 207, Vol. I., corrected.

1 *ft.* 6 *in.* by 1 *ft.* 1½ *in.*—P.

In the collection of the Baron Verstolke de Soelen.

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108. The Three Neighbours. The friendly trio are grouped round a table in the room of an alehouse; one of them has the appearance of being the village lawyer, for he has a black coif on his head, and is dressed in a puce-coloured jacket with black sleeves, and is seated in front, reading a paper, while his opposite companion, wearing a gray cloak and a drab hat, leans on the table, listening; the remaining one stands by, with a jug in his hand. In the back of the room is seen a woman quitting it. Figures seen to the knees.

14 *in.* by 12 *in.*—P.

In the collection of M. Martini, Paris.

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109. Peasant's at a Cottage Door. A house of a picturesque appearance, with a vine growing on its walls, and a woman, with a child in her arms, seated at the side of the door; her attention is directed to a peasant with a jug in his hand, who has just risen from his seat; his comrade, dressed in a yellow jacket with gray sleeves, sits on his right, with a pipe and a pot of embers in his hands. Within a court beyond them is seen a party, composed of five persons. This is a brilliant example of the master.

14 *in.* by 11 *in.*—P.

In the Belvidere Palace, Vienna.

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110. The Jovial Party. The interior of a large room, with a numerous assemblage of persons drinking and feasting. Among those nearest the spectator is a woman in a dark dress with scarlet sleeves, seated, with a child in her arms, looking towards a man who is handing her a glass of liquor; another of the party, dressed in a blue jacket, appears to be relating some story, pointing at the same time to a distant object. Towards the left is a large party at table, and beyond these are seen many others variously engaged. This capital picture is farther distinguished by a triangular stool, with a cloth and a pan on it, and a chair overturned. These, with other objects, are in the foreground.

1 *ft.* 8 *in.* by 2 *ft.* $\frac{5}{8}$ *in.*—P.

In the Musée at Dresden. Worth 600 *gs.*

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111. Two Men and a Woman in a Room. One of the former, dressed in a green jacket with light sleeves, and a dark gray cap, is seated in a profile view on the right, holding a jug and a pipe in one hand, and a piece of money in the the other; he appears to be speaking to the woman, who sits on the opposite side, with a glass in her hand, which she rests on a table. The other man stands leaning his elbow on a chair, listening to his comrade. Figures seen to the knees.

10$\frac{3}{4}$ *in.* by 8$\frac{1}{2}$ *in.*—P.

Formerly in the possession of Thomas Emmerson, Esq.

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112. The Concert. Two artisans and a woman grouped round a table: the latter, dressed in a red jacket with white sleeves, is seated, with a music paper in her hand. She appears to be speaking to her opposite companion, who has just withdrawn a musical pipe from his lips, in order to attend to her The remaining person has risen from his

seat, and is on the farther side of the table, with a jug in his hand. The figures in this beautiful picture are seen to the knees.

11 *in.* by 9 *in.*—P.

In the collection of Mr. Van Loon, Amsterdam.

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113. A Party, composed of three boors, grouped round a table. One of them, dressed in a blue jacket and a red cap, has risen from his chair, on the back of which he leans his left arm, and has a jug in the right hand; his attention is directed to his opposite companion, who is seated, leaning on the table, filling his pipe. The remaining person is seated on the farther side of the table, lighting his pipe. A screen and a cupboard are in the back of the room.

10½ *in.* by 8½ *in.*—P.

In the collection of the Right Hon. Lord Colbourn.

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114. Two Boors enjoying their Pipe and Pot. One of them, seated in front, has just taken the pipe from his lips; the other, who is also seated, has a glass in one hand, and a jug in the other. Upon a little table before them are a tin box and a paper of tobacco. Two pipes are suspended against the wall. A freely painted work of the master.

10 *in.* by 8 *in.*—P.

In the collection of Samuel Barton, Esq., Manchester.

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115. The Game of Tric-Trac. The principal group consists of four artisans, two of whom are seated at a table, contesting a game of tric-trac. One of their companions, standing at the foot of a ladder, smoking his pipe, is observing their play; the remaining one stands at the extremity of the table, apparently making some remarks on the progress of the game. Beyond them is a rustic, wearing a blue jacket

and a red cap, sitting at his ease, leaning on a chopping block, lighting his pipe. Behind him are a man and a woman, apparently settling their account with the hostess. At the end of the room are two men warming themselves before the fire. Signed, and dated 1674. No. 204, Vol. I., corrected.

$11\frac{3}{4}$ *in.* by $9\frac{3}{4}$ *in.*—P.

Collection of the late Count Perregaux; by M. George, 1841.

7000 *fr.* and 5 *per cent.* (294*l.*)

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116. (The Companion.) Cards and Tric-Trac. This, like the preceding, represents the interior of a Dutch cabaret, in which are seen two parties gambling. Those nearest to the spectator are seated at a long table, placed near two large windows, engaged in a game of tric-trac; while the second party are at the end of the table, occupied at cards; to one of the latter a woman appears to be speaking. Close to the front, and near a chair, is a child, with a slice of bread and butter, which a dog eyes with a longing look. In the opposite side are a woman and two men, seated before a fire; while a third, standing with a can in his hand, is inviting them to drink. *See* No. 205, Vol. I.

Collection of Count Perregaux, 1841; 7500 *fr.* & 5 *p. c.* (325*l.*)

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117. The Fiddler. A party of four boors and a woman enjoying their tankard, and listening to the music of a fiddle played by one of the company. *See* No. 196, Vol. I.

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118. (The Companion.) The composition consists of five men and two women. Two of the former have been gambling, and a quarrel has ensued, in which the women are taking the part of their husbands. *See* description, No. 197, Vol. I.

The two preceding were formerly in the Methuen Collection.

Sold by Messrs. Smith to W. D. Acraman, Esq., Bristol, 1840.

119. The Social Couple. A woman, dressed in a brown jacket with red sleeves, seated, leaning both arms on a table, and holding a glass in her hand. She appears to be listening to her companion, who sits on the farther side of the table, with a tankard in his hand. A cloth, a gofer cake, and a pipe, are on the table.

$8\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

In the collection of Mr. Vander Hoop, Amsterdam.

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120. The News. Two artisans and a woman grouped round a little table. The latter, dressed in a gray gown, a yellow apron, and a white kerchief round her head, is seated, reading a gazette; one of the former, wearing a scarlet jacket, sits on the opposite side, with a pipe in his hand; the remaining one stands on the farther side of the table, with a pewter jug in his hand. Dated 1650.

$11\frac{3}{8}$ *in.* by $8\frac{1}{2}$ *in.*—P. (*oval.*)

In the collection of Charles Heusch, Esq.

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121. The Caricature. Two men and a woman assembled round a table. The latter, dressed in a red corset with bluish sleeves, sits on the right, pointing to a print at the head of a paper held by one of the former, who is seated by her side, and is also attentively perusing the subject; the remaining man stands on the farther side of the table, putting on his spectacles. Signed, and dated 1664.

12 *in.* by 10 *in.*—P.

Exhibited in the British Gallery, 1832, and then the property of Robert Ludgate, Esq.

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122. The Distaff. A room of a rustic appearance, with a window, composed of two casements, over a side door. An elderly woman, dressed in a purple jacket, a red skirt, and a blue apron, sits in the centre of the apartment

occupied at a distaff. A loaf, a pan, and a hat on some clothes, are on a table behind her; a chair stands at the side, and a dog lies asleep on the ground.

11½ *in.* by 14¼ *in.*—P.

In the collection of the Rev. Mr. Clowes, Manchester.

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123. The Concert. Two men and a woman, grouped near a window in a lofty room. One of the former is playing on the bas-viol, in which he is accompanied by the other on the guitar; and the latter has a music-book in her hand. A casement of the window is open, and three children on the exterior side of it are listening to the music. Painted in a free and spirited manner.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 160*l.*

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124. A Woman cleaning Fish. The scene represents the court of a cottage, in which a woman is occupied cleaning a haddock on the top of a tub. A crimped haddock lies on a dish by her side, and a copper pot and some turnips are on the ground. A cat is also near her.

1 *ft.* 5½ *in.* by 1 *ft.* 2 *in.*—P.

Collection of Baron Van Brienen Vander Grootelind, Amst.

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125. Boors carousing. The scene exhibits the interior of a lofty room of rustic appearance, in which are assembled five men, two women, and two children. The mirth of the jovial party is enhanced by a droll old fellow bringing in one of their companions on his back, and at the same time another, who sits near a little table in the centre, is hailing his entrance with uplifted glass. On the right are seated an old woman, of a humoursome countenance, seen in a profile view, and a man, who is scratching his head. A bench, on

which are a large stone bottle and a pot of embers, stands on the foreground. The figures are here represented of a larger size than usual, and are painted with great freedom of hand, and relieved by a powerful effect of light. An early production.

1 *ft.* 8½ *in.* by 1 *ft.* 7 *in.*—P.

In the possession of Messrs. Smith.

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126. A Fish Market. *See* description, No. 42, Vol. I.; and read, for date, 1672; and, for size,

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

In the collection of Mr. Six Van Hillegom, Amsterdam.

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127. Villagers regaling at an Alehouse, some of whom are under the shade of a vine growing over a trellis-work. *See* description, No. 144, Vol. I.

In the collection of the Prince Eugène Beauharnais, Munich.

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128. A Musical Party. *See* description, No. 200, Vol. I.; and read, at the end of it, "and farther in the room are" four men, a boy, and a woman with a child; and, for size,

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—P.

In the Royal collection.

This is probably the picture sold in Sir Joshua Reynolds' collection, No. 125.

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129. A Company of about twenty Villagers in a barn or the room of a rustic cottage. *See* description, No. 34, Vol. I.; and read, for size,

2 *ft.* ¾ *in.* by 1 *ft.* 10½ *in.*—P. (*panel.*)

This fine picture was bought, together with the whole of the collection belonging to M. Boursault, in 1835, by Mr. Arteria, for Edmund Higginson, Esq., of Saltmarsh Castle.

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130. Two Social Friends enjoying their bottle. *See* description, No. 171. Vol. I.

Now in the collection of Edmund Higginson, Esq.

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131. A Merry Toper, dressed in a brownish jacket and a high-crowned hat, standing at a window, holding up a large pitcher with both hands.

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132. (The Companion.) A Woman, wearing a blue jacket, and having a white kerchief round her head, standing at a window, with a flax-winder in her hand. These vigorous but early productions of the master are engraved by Facius.

11 *in.* by 9 *in.*—P.

In the collection of Abraham Robarts, Esq.

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133. A Child eating porridge, and four men enjoying their glass, &c. *See* description, No. 29, Vol. I.; size, about 1 *ft.* 2 *in.* by 1 *ft.* 1 *in.*—P.

Sold in the collection of Sir S. Clarke, Bart., 1840. (535*l.* 10*s.*) Bought by Joseph Barchard, Esq.

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134. (The Companion.) Five Peasants, grouped near a fire-place, and a table, on which are cards. *See* description, No. 37, p. 118, Vol. I.

Sold in the collection of Sir Simon Clarke, Bart., 1840, by Christie and Manson. 325*l.* 10*s.*

In the collection of Charles Heusch, Esq.

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135. Three Cosey Neighbours enjoying their Pipe and Pot. An alehouse room, with a large projecting chimney, and a fire burning under it; before which are three artisans, the

nearest of whom to the spectator, wearing a dark blue jacket and a scarlet cap, is seated in a hinder view, with a jug in his hand, and his attention directed to his companions, one of whom sits on a low tub chair, and the other has just removed a pipe from his lips. Close to the chimney is a boy caressing a dog. A little retired from this group are two men paying the hostess their reckoning. A step ladder, a bird cage, and a variety of appropriate objects, give picturesque effect to the scene, which is illumined by a window composed of four casements. Dated 1648. *See* No. 100, Vol. I.

1 *ft.* 6 *in.* by 1 *ft.* 2½ *in.*—P.

Sold by Messrs. Smith, 1841, to M. Letelier, Paris.

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137. Two Boors; one of whom, wearing a bright brown jacket and a small hat, is seated in a profile view, reading a gazette; the other, habited in a bluish jacket, stands on the farther side of a little table, with a glass of liquor in one hand, and the other raised to his face. A well-finished and effective picture.

9½ *in.* by 7½ *in.*—P.

Sold by Messrs. Smith to M. Acaza, Paris.

DRAWINGS.

138. Le Ménage du Paisan. This superlative drawing exhibits the interior of a rustic dwelling in which are a peasant and his family. They consist of a neatly dressed woman, seated, with a child on her lap; another sits on the floor, by her side; a little farther in the room stands the father, cutting a slice of bread and butter for a boy near him; at the same time another is entering the apartment with a basket of turf. A bed, a cradle, and many other

objects, add to the effect of the piece. Dated 1678. Cost 1000 crowns.

$5\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

In the possession of the Chevalier Claussins, an excellent etcher in eau-forte, and a most experienced connoisseur in prints and drawings.

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139. The Game of Gallet. A beautiful drawing of the subject, being a facsimile of a picture described No. 62, Vol. I.

Was sold in the collection of Mr. De Vos, Amsterdam, 1833, for 2405 *fl.* and $7\frac{1}{2}$ *per cent.* (about 215*l.*)

Bought by Mr. Brondgeest for the Baron Verstolk de Soelen, Hague.

SUPPLEMENT

TO THE WORKS OF

ISAAC VAN OSTADE.

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1. TRAVELLERS halting at an Inn. The subject exhibits a busy scene; and among the several persons may be noticed a gentleman, who appears to have just alighted from a white horse which is feeding at a trough, and is taking a glass of liquor, which the host, who stands before him with a jug in his hand, has brought him. A peasant filling his pipe, and a young woman with a child in her arms, are near the house. In front of a cottage, on some rising ground, are an old woman spinning, and a boy and a man near her.

1 *ft.* 10 *in.* by 3 *ft.*—P.

Sold in the collection of M. Servad, Amsterdam, 1778, for 2100 *fl.* (180*l.*)

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2. A View on a Canal in Winter. The picture is composed on the right of several cottages, a church, and a few leafless trees. A man on horseback, and two children, are passing a bridge formed of a single arch; beyond these are a post-waggon and a number of villagers. In the centre of the

foreground are two men and two boys; one of the latter is giving a sack of corn to a gray horse. A little retired from this group are a man and a woman; and on the left are a man drawing a sledge, and two boys at play. Many other figures are judiciously introduced, in receding parts of the scene. This is a most excellent production.

2 *ft.* 1 *in.* by 2 *ft.* 9¾ *in.*—P.

In the collection of Edmund Lloyd, Esq., Manchester.

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3. A Halt of Villagers at an Inn. The inn and the adjoining buildings are of a highly picturesque character. Adjacent to these is a church; and at the extremity of the foreground stands a cluster of trees of ample foliage, which, uniting with the building, forms an angle with the hotel. Upwards of twenty persons are distributed over the ground in front of the houses; of these the nearest to the spectator are two men and a woman. One of the former is reposing on the ground, the other is seated; and the latter stands by, with a basket on her arm. A little retired from these is a waggon (drawn by a gray and a brown horse) in which is seated a lady; a man is also mounting the wheel to enter it, and a cripple is approaching them for charity. More towards the inn are two men on horseback, near whom are groups of persons taking refreshments. Every part of the scene abounds with interest, and exhibits the appearance of villagers returning from a fair. The general effect is that of a fine evening. *See* No. 5, Vol. I., for statement of prices at which this picture has been sold.

2 *ft.* 6 *in.* by 3 *ft.* 7 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri at Messrs. Christie and Manson's, 1834, price 1000*l.*

Put up at auction at Paris, 1837, and sold for 32,655 *fr.*, 5 *per cent.* included (1306*l.*)

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4. The Village Inn. Two men unloading a cart drawn by a white horse, &c. *See* description of this superb picture, No. 49, Vol. I.; and read, for size,

3 *ft.* ½ *in.* by 2 *ft.* 10 *in.*—P.

Purchased with the Boursault Collection by Mr. Arteria, for Edmund Higginson, Esq., of Saltmarsh Castle.

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5. A View on a River in Holland, under the appearance of a fine winter's day. Among the numerous figures and cattle distributed over the frigid scene, may be observed a party of three gentlemen and a lady, in a sledge drawn by a single horse. This admirable picture may be farther identified by a man with a sledge containing casks, who is in conversation with a woman near the right-hand bank, and about the centre of the scene. More towards the spectator are two boys, one of whom is kneeling to fasten his skates. Other figures, appropriately introduced, tend to enhance the interest and picturesque beauty of the piece. *See* No. 47, Vol. I.

Collection of M. de Smet van Alpen, 1810, 520 *flo.* (47*l.*) Now. worth 400*l.*

In the collection of Mr. Koopman, Utrecht.

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6. A Winter Scene. The view represents a river, over which are distributed numerous persons enjoying the amusements of the season. Among these, and nearest the front, are, a man pushing along a sledge laden with a large carboy, a boy amusing himself with a small sledge, and a bay horse harnessed to another sledge, in which are some people who appear to be in conversation with others standing near. An inn and some cottages are on an eminence forming the bank of the river, near which is a post-waggon drawn by a white horse and a bay one. A fallen tree is in the foreground, on which is seated a man putting on his skates. The spire

of a church and a windmill are perceived in the middle distance. Signed, and dated 1650.

3 *ft.* 7½ *in.* by 5 *ft.* 3 *in.*—C.

In the collection of Lord Carington, of Wycombe Abbey.

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7. View on a Canal during a Severe Frost, and the appearance of a fine day. The frigid scene is rendered gay and interesting by the introduction of numerous persons enjoying the various amusements of the season. Among them may be observed a lady and a gentleman, who are about to enter a handsome sledge, drawn by a gray horse, which the driver is preparing for their reception. A little retired from these, is an iron-gray horse, drawing a loaded sledge; close to the front is a man, pushing along a sledge laden with wood; and on a road, in the right of the picture, is a peasant, driving a gray horse laden with wood.

2 *ft.* 4 *in.* by 3 *ft.* 8½ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 500*l.*

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8. View on a Canal in Winter. *See* No. 14, Vol. I. In addition to which description may be included several boys, one of whom is putting on skates, while another looks on. The glowing hues of a clear winter's day give a peculiar charm to the scene.

3 *ft.* 1 *in.* by 3 *ft.* 11¼ *in.*—C.

Collection of the Chevalier Erard, Paris, 1832; 4,140 *fr.* (166*l.*) bought by Mr. Nieuwenhuys.

Again in the collection of the latter gentleman, 1833, by Messrs. Christie and Manson, 336*l.*, bought by the Marquis of Lansdowne.

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9. View on a Canal in Winter. The scene offers on the left a public-house, and adjacent buildings,—in front of which

is a man occupied with casks on a sledge drawn by a white horse; beyond him are several villagers at the door of the inn. Among the various groups on the ice, are a woman selling cakes to two boys; two men skating, and a woman in a sledge, at the foot of some planks, laid from the bank on to the ice. A fine evening.

1 *ft.* by 1 *ft.* 10 *in.*—P.

Anonymous collection. Messrs. Christie and Manson, bought by the Writer. 25½ *gs.*

In the collection of Charles Brind, Esq.

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10. View on a River in Winter. The frosty scene is enlivened by numerous figures receding in successive groups into the distance. Among those nearest to the spectator, are a gentleman in a sledge drawn by a gray horse, the driver of which is on the farther side of it; a peasant, pulling along a sledge laden with wood, aided by two boys, who are pushing behind. Near two trees, on the left, and under the shelter of a tilted barrow, sits an old woman, frying cakes, the odour of which has attracted towards her a woman and some children; close to these are a boy and a girl, pushing along a sledge with two children in it.

1 *ft.* 11½ *in.* by 2 *ft.* 5 *in.*—C.

In the Palace of the Hermitage, St. Petersburg. Worth 200*l.*

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11. The Door of a Country Inn, on the steps of which is seated a woman, with a child on her lap. *See* description, No. 18, Vol. I.

3 *ft.* 2 *in.* by 4 *ft.* 5½ *in.*—C.

Collection of the Chevalier Erard, 1832, Paris. 4,801 *fr.* (192*l.*)

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12. Travellers baiting at a Country Inn. The scene exhibits on the right, a cottage of picturesque appearance, situate among trees; under a pent, at its side, are two men and a woman, and near this building stands a one-horse cart, which appears to have just arrived, with a woman in it, and the ostler is putting provender into the trough for the beast. Within the circle of this group, are a boy, standing with his back to the spectator, and a girl lying on the ground. The picture may be farther identified by a peasant driving four hogs along the foreground. The surrounding country is broken and hilly.

3 *ft.* 5½ *in.* by 4 *ft.* 10½ *in.*—C.

In the collection of Baron Nagel Van Ampden, Hague.

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13. A Halt of Travellers at an Inn. Among the number and variety of persons here congregated to refresh, is a group in the centre, consisting of a gentleman on a black horse, and another on a chestnut horse, near a trough, at which a white horse is feeding; at the same time, the ostler is about to give them some water from a pail. A lady and gentleman are also in the group; and near the door of the inn is a tilted cart; several horses, and the village church, are seen in succession.

2 *ft.* 8½ *in.* by 3 *ft.* 1½ *in.*—C.

In the collection of M. Vanden Schriek, Louvain.

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14. View on a Canal in Winter, where multitudes of people are seen enjoying the pastimes peculiar to the season. In the centre and near the front, is a man seated in a sledge, drawn by a bay horse, which is ascending a bank towards some houses. Near the former, is a boy pushing along a little sledge, with a child in it; some distance from these is a group of persons, near a tent on the ice; also a white horse,

and near it two other horses, feeding at a trough. On the right, and close to the front, are three boys, one of whom is drawing his companion on a sledge. The appearance is that of a fine clear frosty day. An excellent production.

2 *ft.* 10½ *in.* by 3 *ft.* 9½ *in.*—C.

In the collection of M. Vanden Schriek, Louvain.

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15. Two Gentlemen halting at a little Inn on the high road. The view is composed of some picturesque houses, and a high bank, on which is a red cow. A little public-house is on the opposite side, where, among the travellers, are two gentlemen on horseback, who have halted to refresh their steeds.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—C.

In the collection of M. Vanden Schriek, Louvain.

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16. A Number of Travellers halting at an Inn on the Road-side of a Woody Country. This capital picture is painted in the artist's most esteemed manner.

4 *ft.* 11½ *in.* by 3 *ft.* 5½ *in.*—C.

In the collection of Madame Hoffman, Haarlem.

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17. Travellers halting at a Country Inn. The view represents the street of a village, at the extremity of which rises the church. Among the several travellers in front of the inn may be noticed a man, who has alighted from a dappled gray horse, and stands by his steed while the ostler puts provender into his trough; a second traveller has just arrived on a brown horse, and near them are two men, one of whom stands with his arms folded; a poor woman, with a child at her back, and a little boy by her side, is asking alms of the newly arrived persons; many other figures are skil-

fully introduced in the composition. This is an admirably finished picture.

1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C.

Exhibited for sale, in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 400*l.* Put up at auction in the same collection, at Paris, 1837, and sold for 6200 *fr.* (248*l.*) and 5 *per cent.*

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18. Travellers, and a Post-Waggon, drawn by two Horses, halting at an Inn. Among them is a man, seated, pulling up his stockings. *See* No. 23, Vol I., corrected.

1 *ft.* 7 *in.* by 1 *ft.* 7 *in.*—P.

Formerly in the possession of Mr. O'Neil.

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19. Travellers reposing by the Roadside, and their donkey standing by them. *See* No. 26, Vol. I., corrected.

19½ *in.* by 17½ *in.*—P.

Collection of Chevalier Erard, Paris, 1832. 5001 *fr.* (200*l.*)

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20. View on a Canal in Winter. The scene is animated by numerous figures distributed in beautiful gradation into the extreme distance. Among those nearest the spectator, are a boy pushing along a sledge with a child in it; a man, seated, fixing on his skates; and a boy with a basket, accompanied by a child. The opposite side of the picture is distinguished by a white horse drawing a sledge, in which are a man, a woman, and a boy. Descending a platform to the ice, nearer the front, is a man breaking the ice, while a woman and a boy stand by, observing him. A village and isolated buildings enliven the surrounding country. A most excellent production.

3 *ft.* 10 *in.* by 4 *ft.*—C.

Exhibited in the British Gallery, 1835.

In the collection of the Earl of Dartmouth.

The above is probably the picture noticed No. 38, Vol. I.

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21. The Bowl Players. A company of nine boors assembled in the court of a country alehouse, occupying the left of the picture, adjoining to which are some wooden erections and a pump. A woman stands within the half-door of the house, and two artisans are seated at its exterior. One of the bowl players is in the act of throwing the ball, and another stands ready to succeed him. Close to the front is one of the party lolling on a form.

16¼ *in.* by 19½ *in.*—P.

Collection of George Hibbert, Esq., 1829. Bought by Mr. Peacock. 213 *gs.*

See also No. 33, Vol. I.; and omit, "Now in the collection of M. Erard."

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22. Travellers halting to Refresh. The view exhibits an inn of a picturesque appearance, situate on the left of a high road. Here a number of travellers and others have halted, among whom are two women and a man in a waggon drawn by two horses; one of the former has a glass of liquor in her hand. A man in a blue dress, and two boys, are near the waggon; and an ostler is putting provender into a trough. On the opposite side, and near two trees, is a group of travellers, resting; beyond these are two children, and a single horse cart. The view is bounded by buildings, above which rises the spire of the village church. Evening. An excellent work of the master.

1 *ft.* 7 *in.* by 1 *ft.* 8½ *in.*—P.

In the collection of Mr. De Reus, Hague.

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23. A Post-waggon, drawn by a white horse, at an inn door; and the ostler near, with a sack of provender. *See* description, No. 35, Vol. I.; for size, read.

2 *ft.* 9 *in.* by 3 *ft.* 7 *in.*—P.

In the Royal Collection, Buckingham Palace.

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24. Travellers halting at an Inn. This capital picture exhibits a broken, hilly country, with an inn of a picturesque appearance on the right, entered by a flight of steps. Among a numerous company of persons who have halted to refresh, is a group of five, one of whom is seated on a basket, another is handing his companion a glass of liquor, and a third stands by a trough at which two horses are feeding; these are harnessed to a waggon, in which are a man and a woman, the former of whom is taking a parcel from a man at the side. In addition to these, may be noticed a man leading an ox by a cord. Several cottages, receding in succession, conduct the eye into the distant landscape. A clear and admirable example of the master.

3 *ft.* 5½ *in.* by 4 *ft.* 8¾ *in.*—C.

In the collection of M. Martini, Paris.

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25. View on a Canal in Winter. Among the many persons observable in the scene, is a man in a yellow dress, in conversation with the driver of a sledge laden with a cask. Beyond these is a second sledge, drawn by a gray horse, the driver of which is stooping for something. Close to the front are five boys, two of whom are fastening on their skates, and a third is seated on a board. Painted in the artist's crisp or sparkling manner.

10 *in.* by 13¼ *in.*—P. (*oval.*)

In the collection of Newington Hughes, E-q., Winchester.

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26. Travellers halting at an Inn. Among them is a boy busy with three dogs, &c. *See* description, No. 39, Vol. I.; and read,

In the Bridgewater Collection, Lord F. Egerton.

27. View on a Canal in Winter. The scene is distinguished by a round tower on the left bank of the stream, beyond which are two bridges. Among the numerous persons distributed over the ice, may be noticed a man pushing along a sledge, with a fat gentleman in it; a little beyond which is a second sledge, laden with casks; and in advance of these is a third, laden with goods; and a fourth, drawn by two horses, is near some buildings.

2 *ft.* 9 *in.* by 3 *ft.* 4 *in.*—C.

In the collection of William Crerie, Esq., Manchester.

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28. A Man conducting a Sledge laden with Straw. This excellent picture exhibits a view on a canal during a severe frost; and the frigid scene is animated by a great number of villagers partaking of the amusements peculiar to the season. Of the variety which here meet the eye, the most conspicuous are a sledge laden with straw, on which a peasant is seated, drawn by a bay horse, and driven by a man in a brown jacket. Close behind this object, are a man descending a board, to enter on the ice; a boy fixing on his skates, and two other youths. On the same side are two thatched cottages, enclosed with paling, at which the owner of a white horse has halted. On the opposite side are two boys and a dog.

1 *ft.* $6\frac{1}{4}$ *in.* by 2 *ft.* $\frac{1}{2}$ *in.*—P.

In the collection of the Baron Delessert, Paris.

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29. A View on a High Road, at the side of which, and under the shade of a clump of trees, are two men and a woman reposing, with whom a traveller, bending under the weight of a burden, stands to converse. *See* description, No. 55, Vol. I.; and read, for size.

1 *ft.* 7 *in.* by 1 *ft.* $2\frac{3}{8}$ *in.*—P.

Purchased with the Boursault Collection by Mr. Arteria, for Edmund Higginson, Esq., of Saltmarsh Castle.

30. A View on a Frozen River, with numerous persons enjoying the recreations of the season. On the left bank is a group of people issuing from an alehouse, and a boy dragging a sledge laden with wood. Behind him are two gentlemen and a lady in conversation. On the right is a man driving a sledge, and another sledge with a lady and gentleman in it. Close to the front are some children learning to skate, one of whom has fallen. Numerous groups are distributed in succession over the scene. The appearance of a fine clear frosty day lends its charm to the scene.

1 *ft.* 10½ *in.* by 2 *ft.* 6½ *in.*—P.

Purchased by Mr. Arteria in the Boursault Collection, for Edmund Higginson, Esq.

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31. A Winter Scene. This very beautiful little picture is composed, on the left, of a cottage standing on an eminence, adjacent to which is a lofty bridge over a frozen river. Near this object is a white horse, drawing a sledge laden with casks up the bank of the stream. On the opposite are a man and two boys; one of the latter is seated, tying his garter; the other is hehind a sledge, fastening on his skates. There are also three men at the door of the cottage, and a man with a fagot on his back ascending the bridge. The appearance of a fine clear day gives a delightful charm to the scene.

1 *ft.* 7¼ *in.* by 1 *ft.* 4 *in.*—P.

Sale of Lady Drummond Smith's effects, by Mr. Rainy, 1835.
Bought by Mr. Peacock. 163 *gs.*
Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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32. View of a Dutch Village. The principal object which tends to identify this pleasing picture, is a brewer stopping with a sledge of casks at a house. Many other figures are

also appropriately introduced, at various distances, in the scene.

2 *ft.* 1½ *in.* by 1 *ft.* 11 *in.*—P.

In the collection of the Baron Van Brienen Vander Grootelind, Amsterdam. Worth 200*l.*

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33. Travellers halting at an Inn. The house exhibits a building of a highly picturesque appearance, situate on the right, and backed by a cluster of trees. A party of eight persons are in front of the inn, amongst whom are a lady and gentleman in a four-wheeled waggon, drawn by a bay horse and a white one, which are feeding at a trough; the lady is in the act of descending, assisted by the host of the inn, at the door of which are a woman and two men. Close to the front of the picture is a man filling a pail at a pond. The opposite side of the view is composed of high ground, along the summit of which are passing a woman carrying a yoke with pails, and a boy. The warmth of a fine afternoon gives additional beauty to the scene.

2 *ft.* 10 *in.* by 2 *ft.* 7 *in.*—P.

In the collection of Mr. Van Loon, Amsterdam.

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34. View on a Canal in Winter. The picture offers, on the right, an old brick bridge, composed of a single arch, and on the opposite side are buildings. The principal figures which adorn the scene consist of a boy drawing another boy in a sledge, and two men in conversation, one of whom is behind a sledge.

About 1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—P.

In the collection of Count de Manfreni, Venice. Worth 150 *gs.*

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35. A Landscape, divided by a winding road, on the left of which are some cottages overshadowed in part by lofty trees, beyond which is a bushy hedge skirting the road. The

figures which animate the scene chiefly consist of a man on a roan horse, carrying a pail at his back; and a woman and a boy walking by his side. Two pigs and some poultry are also introduced. *See* No. 50, Vol I.

3 *ft.* 4½ *in.* by 4 *ft.* 5½ *in.*—P.

Formerly in the collection of Henry Hope, Esq.

Now in the possession of G. Vivian, Esq.

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36. Travellers halting to Bait at a Country Alehouse. Among a number of persons assembled near the house, may be observed a man and a woman in a waggon, from which the latter is about to alight. At the same instant a beggar with a wooden leg is approaching to ask charity; a group also of two boys and a girl are conspicuously seen.

2 *ft.* 1½ *in.* by 2 *ft.* 9 *in.*—P.

In the collection of the Baron Van Brienen Vander Grootelind.

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37. Villagers Merry-making. The scene of hilarity is represented as passing in front of a house of a picturesque appearance; and the attention of a number of the villagers is directed to two strolling musicians, who are regaling them with the sound of a fiddle and a pipe. Among the listeners is a merry fellow, who seems disposed to dance with a child whose mother is near them. Close to these is a man seated on a tub, with his back to the spectator, on the left of whom is a boor leading a reluctant female by the arm to dance. Mirth and conviviality prevail throughout the piece.

1 *ft.* 1 *in.* by 1 *ft.* 6 *in.*

In the Palace of the Hermitage, St. Petersburg. Worth 160*l.*

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38. Travellers halting to Bait at a Country Inn. The composition of this excellent picture is distinguished from others by a woman sitting at the foot of a tree, suckling an

infant; and more towards the centre is a boy in a blue dress, lifting a pail to give water to a gray horse standing at a trough, on the farther side of which is a man drinking out of a pitcher. A waggon passing over a bridge is seen in the distance.

1 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—P.

In the Public Museum at Amsterdam. Worth 220*l.*

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39. View on a Canal in Winter. A sledge, drawn by a gray horse, the driver of which is preparing the vehicle for a company to enter, is a principal object in this picture. *See* description, No. 62, Vol. I.; for size, read,

1 *ft.* 10 *in.* by 3 *ft.* 3 *in.*—P.

Collection of the Chevalier Erard, Paris, 1832, 3000 *fr.* (120*l.*)

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40. View on a Canal in Winter. The dreary scene is admirably enlivened by gleams of sunshine, and by numerous figures enjoying the pastime of the season. Close to the front is a man pushing along a sledge, containing a woman; he is followed by a boy, and preceded by another accompanied by a girl and a dog. On the right is a second sledge, in which are four persons, drawn by a gray horse, crossing an old bridge; and at some distance off is a booth, surrounded by people.

1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—P.

In the collection of Mr. Six Van Hillegom, Amsterdam.

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41. View on the Shore of Schevening or Catwick, showing the tower and the spire of the church of the village rising above the sand-hills on the left. The surrounding beach exhibits a busy scene of sailors engaged disposing of their fish, women and lads ready with their baskets to carry it away, and others enjoying the healthful breezes wafted over the advancing sea, on the margin of which are fishermen

occupied with their boats. Among the several persons nearest the spectator, is a man on a restive gray horse, which appears to have startled at a boy and a girl. Beyond the former is a horseman in full gallop; two waggons may also be observed going towards the village.

2 *ft.* 5 *in.* by 3 *ft.* 8 *in.*—C.

Formerly in the possession of Mr. O'Neil.

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42. A Pig-sty, of a highly picturesque appearance, in which are three hogs luxuriating in filth. A tub, partly overturned, and other objects, complete a picture which exhibits a faithful transcript of nature.

1 *ft.* 2½ *in.* by 1 *ft.* ¼ *in.*—P.

Sold in the collection of M. Dubois, Paris, 1841; 2000 *fr.* and 5 *per cent.* (84*l.*)

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43. Travellers Refreshing. The scene represents the court of a rustic inn, of a most singular and picturesque appearance, and entered by a flight of stone steps. At the foot of these are grouped four travellers, one of whom, sitting on the ground, with his back to the spectator, has a knife at his girdle. He appears to have just removed a pipe from his lips, to speak to his companion, seated on an inverted tub, in the act of raising the jug to his mouth. The third is seated on a low chair, and the remaining one stands in a corner. A large dog lies near them; and a woman, with a child in her arms, sits at the arched door of the house, at the summit of the steps. On the opposite side is a white horse about to slake its thirst at a well. This picture may be classed among the very choicest works of the master. *See* No. 52, Vol. I.

1 *ft.* 6 *in.* by 1 *ft.* 3¼ *in.*—P

Sold in the collection of the late Count Perregaux by M. George, 1841; 15,000 *fr.* and 5 *per cent.* (630*l.*)

Bought by M. D'Etiers.

SUPPLEMENT

TO THE WORKS OF

PHILIP WOUWERMANS.

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1. CAVALRY forcing the passage of a Bridge. The composition exhibits, on the right, three cavalry soldiers, one of whom, on a brown horse, bears an ensign; and a second, mounted on a gray charger, is firing his pistol at a foot soldier, who has pierced his steed in the chest. The centre is occupied by a large body of horsemen, who are forcing the passage of a bridge, which is obstinately defended. In the contest several of the combatants have fallen into the river, on which are a number of boats. Painted in a free and spirited manner, in the early time of the master. This is perhaps, the picture briefly noticed, No. 1, Vol., I, of the artist's works.

3 *ft.* 9 *in.* by 4 *ft.* 10 *in.*—C.

In the Dresden Gallery.

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2. A Field of Battle. The view represents an open country, every part of which is covered by combatants, both of horse and foot. Those nearest the spectator consist of a large body of cavalry, attacking with impetuosity the passage of a bridge, defended by infantry, who are supported by a

few horse soldiers. Among a confused number in front, may be noticed a man, in a scarlet dress, on a spirited gray horse, firing his pistol at a body of infantry, who, in return, are discharging their carbines. A second horseman, clad in armour, mounted on a bay charger, is wounded, and has consequently dropped his weapon, and raised his hand to his head; in the rear of these is a body of troops, accompanied by a trumpeter, arriving at full gallop. The sanguinary effects of a long and severely contested battle, are visible in every part of the same. This is a superlative production of the artist. *See* description, No. 2, Vol. I., improved.

4 *ft.* 4 *in.* by 8 *ft.*—C.

In the Royal Museum, Hague.

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3. A Hunting Party taking Leave of their Hostess. Styled by the engraver, Moyreau, "Fêtes et adieux des Chasseurs." *See* descrption, No. 10, Vol. I., corrected.

1 *ft.* 6½ *in.* by 2 *ft.* 1½ *in.*—C.

Sold in the collection of Lord Gwyder, by Mr. Christie, 1829, for 714*l.*, bought by the late Richard Foster, Esq., who sold it some time after to Henry Bevan, Esq., for 1000*l.*

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4. Five Sportsmen halting at an Inn. Styled by the engraver, Moyreau, "Le Cabaret." *See* description, No. 11, Vol. I.

Exhibited for sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 300*l.*; sold at Paris in the same collection, 1837, for 4987 *fr.* (199*l.*)

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5. (The Companion.) Styled "La Fontaine des Chasseurs." *See* description, No. 12, Vol. I.

Was exhibited for private sale as above, and sold at Paris, in the same sale for 4515 *fr.* (181*l.*)

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6. A Horse Fair. Styled by the engraver, Moyreau, "Le Grand Marché aux Chevaux." This very capital picture exhibits an open country, divided in the middle distance by a river, whose course is lost among the distant mountains. The principal scene of activity is represented along the front and second grounds, on which may be numbered about twenty-four horses; exhibiting that noble animal in every variety of action, and nearly fifty persons. On the left of the picture is a coach, drawn by four fine gray horses; and in front of this object, are a gray and a bay horse, on the latter of which are mounted a man and a boy; in advance of these is a group of four horses, and several persons, among whom may be noticed a cavalier and a lady, observing the paces of a horse, which a jockey and his master are showing off; a gentleman, on a black horse, seems also to be watching the action of the animal. Near this person is a mare, lying down, and a foal standing by it, which a boy is approaching. On the opposite side of the picture is a gentleman, on a cream-coloured horse, near two spirited grays, one of which is kicking, and a woman, a man, and a boy, are escaping from its heels. From thence the eye looks over an open space, occupied by men and horses, receding in succession to the bank of the river, along which are houses and tents, concealed in part by trees. This picture is painted throughout with great care and delicacy, in what is termed the last manner of the master, remarkable for the prevalent gray or silvery hues of colouring. *See* description, No. 13, Vol. I., improved.

2 *ft.* 1½ *in.* by 2 *ft.* 11 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 2000*l.* Not finding a buyer at that price, it was sold with the residue of the same collection at Paris, 1837, for 37,380 *fr.* (1595*l.*)

In the collection of the Count de Mecklenberg, Paris.

7. The Arrival of a Hunting Party. Styled by the engraver, Moyreau, "L'Arrivé des Chasseurs." *See* description, No. 16, Vol. I.

1 *ft.* 7 *in.* by 2 *ft.* 2 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 350*l.*, bought by Henry Bevan, Esq.

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8. The Companion to the preceding, styled "La Boutique du Maréchal," of the same size, is in the Dresden Gallery. *See* description, No. 17, Vol. I.

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9. Halt of Cavalry at a Sutler's Booth. The composition offers on the left, a booth, erected round a tree, at which a party of cavalry have halted to refresh, one of whom has alighted from a gray horse, which is feeding out of a sack, and is stated at the head of his steed; a second stands by, with his hands behind his back, looking at a bay horse, near which is a third soldier: close to the left is a trumpeter, in a scarlet coat, on an iron-gray horse, with his back to the spectators; two other soldiers, also mounted, are in the group; a boy and a dog are close to the front; the opposite side opens over a hilly country. A good example of the master.

13¼ *in.* by 16½ *in.*

In the collection of the Earl of Derby.

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10. The Angels appearing to the Shepherds. The view represents a hilly country, on the left of which are several shepherds and their wives, some of whom are within an old shed. One of the women is asleep, with a babe in her arms, and a child lying by her side; a second female stands near her, and a third is kneeling, with her back to the spectator.

On a rising ground in the centre, are a gray horse standing, and an ass lying down; beyond these may be perceived a number of cattle between the hills, and others are faintly descried on the summits. Painted in the master's first manner.

1 *ft.* 7 *in.* by 1 *ft.* 4½ *in.*—P.

Collection of Monsieur Count Robiano, Brussels, 1837, 1500 *fr.* (60*l.*)

Sold by Messrs. Smith to the Duke of Buckingham.

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11. The March of an Army. The view represents an open country, destitute of trees, and divided obliquely by a valley, through which flows a river. Among the troops occupying the foreground is an officer, on a roan piebald horse, speaking to a halberdier standing at the horse's head; towards the middle are a woman, with a child on her back, and a man, with a gun on his shoulder; and in the centre, is a cart, containing a cask of liquor, which a sutler is serving out to a woman, a boy, and a trumpeter; near these are a man, with his wife and child, reposing on the ground. A body of cavalry are descending a hill in the second distance, and a vast number of troops, with cannons and waggons, are seen mounting a hill beyond them. An admirable work, in the master's second manner.

1 *ft.* 2 *in.* by 1 *ft.* 6½ *in.*—P.

Collection of the Earl of Liverpool, by Mr. Christie, 1829, bought by the Writer. 180 *gs.*

Now in the collection of David Bevan, Esq.

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12. A Seaport. Styled by the engraver, Moyreau, "Port de Mer." *See* description, No. 34, Vol I.

1 *ft.* 8 *in.* by 2 *ft.* 2½ *in.*

In the Palace of the Hermitage, St. Petersburg.

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13. Travellers halting on the Bank of a River. The view exhibits a mountainous country, divided by a winding pass, and intersected by a river, on the bank of which is a group of persons, among whom is a gentleman, wearing a scarlet cloak, mounted on a bay horse, with his back to the spectator; on his right is a horse, laden with casks and baggage, and on his left, are a man and woman reposing, and a man tying up baggage; beyond these is a herd of cattle, and still farther, are seen travellers descending the pass.

2 *ft.* by 2 *ft.* 6 *in.*—C.

In the Palace of the Hermitage, St. Petersburg. Worth 300*l.*

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14. "Départ pour la Chasse aux chiens couchans." *See* description, No. 36, Vol. I. For size, read,

1 *ft.* 7 *in.* by 2 *ft.* 3 *in.*—P.

In the Dresden Gallery. Worth 450*l.*

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15. Mount Calvary. This admirably finished picture represents the celebrated mount rising in the centre of the view, and the cross of the Saviour, between those of the two thieves, standing on its summit. The awful event is accomplished, and the executioners are seen descending the hill bearing the ladders, and other implements, used on the occasion; these are preceded by four horsemen, one of whom is on a bright bay charger, another is on a roan, and the third on a prancing gray horse, and the remaining one rides a dark brown horse, and carries a banner in his hand. The three Marys still remain at the foot of the cross of their Lord. A portion of the city of Jerusalem is seen in the distance. Signed, and dated 1652. *See* No. 39, Vol. I.

1 *ft.* 7 *in.* by 2 *ft.* 4 *in.* (*copper*)

Collection of the Hon. Long Wellesley. Cost 6000 *fr.* (240*l.*)

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16. The Interior of a Remise, in which a hawking party have halted to bait. Among the company is a gentleman, on a prancing bay horse, behind which are another gentleman, on a roan horse, and a lady, on a bay, with a hawk on her hand, these appear to be just entering the place; on the same side is a gentleman, in the act of mounting his steed; close to the front, are two children, playing with a kid. In the opposite side, are a piebald, a bay, and a gray horse, the latter of which is drinking out of a pail, and near these are two grooms.

1 *ft.* 6 *in.* by 2 *ft.* 2½ *in.*—P.

In the Public Gallery, Hesse Cassel.

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17. A Field of Battle. Among the confusion of numbers which meet the eye in every direction, is a group of six cavalry combatants, on the left of the foreground, one of whom, mounted on a prancing gray horse, is in the act of making a black-handed cut at his adversary, who, although bestriding his fallen horse, is turning round to discharge his carbine; on the right of these, are a standard-bearer, on a roan charger, and another soldier, on a gray, defending themselves against a body of infantry; several slain lie under their feet, and a wounded man, with both hands on his breast, is escaping through a pool of water. On the opposite side may be observed, a soldier on a bay horse, defending himself with the butt end of his pistol, against a soldier on foot, armed with a spear; beyond these is a sanguinary conflict between infantry and cavalry. This very excellent picture is painted in the artist's second manner. *See* description, No. 40, Vol. I.

3 *ft.* 4 *in.* by 4 *ft.* 4 *in.*—C.

Valued by the Experts du Musée, 1816, at 12,000 *fr.* (480*l.*)

In the Louvre. Worth 800*l.*

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18. A View on the seacoast, with fishermen and a hay cart. Engraved by Patas, under the title of "La Chasse-marée Almande." *See* description, No. 41, Vol. I.

In the collection of Lord Sudeley.

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19. A Hawking Party at a Fountain. The composition is distinguished by a gentleman wearing a dark drab hat and feathers, mounted on a gray horse, and holding a dog by a string, which is struggling to get to another dog held by a huntsman. Close to the fountain is a lady elegantly attired, riding a bay horse, with a hawk on her hand. A second party is seen at some distance off. This picture has become foxey in tone.

1 *ft.* 5½ *in.* by 1 *ft.* 4½ *in.*—P.

In the Public Gallery, Hesse Cassel.

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20. A Stag Hunt. The scene exhibits a well-wooded country, enlivened by a party of huntsmen and dogs in pursuit of a stag. The principal group consists of six gentlemen and a lady, well mounted, accompanied by two attendants on foot, and numerous dogs; one of the former, riding a speckled gray horse, is in the centre, with his back to the spectator, awaiting the approach of the stag, which a gentleman on a gray horse is prepared to attack. Two gentlemen and a lady are also arriving. On the opposite side are two more of the party galloping toward a stag, which the dogs have seized in a river. An admirable picture.

1 *ft.* 5½ *in.* by 2 *ft.* ½ *in.*—P.

In the Public Gallery, Hesse Cassel.

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21. Interior of a Remise, with a large entrance on the left, near which is a groom holding a brown horse, while the rider mounts. Behind the latter stands a cavalier, with his

hands on his hips, looking at a gentleman on a restive white horse. On the opposite side of the picture are a traveller and a youth, and three horses attached to a manger. This picture may be farther identified by three boys, who are close to the front, one of whom is seated on a board, which another is making a dog draw.

1 *ft.* 6½ *in.* by 2 *ft.* 3 *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 300 *gs.*

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22. A Party of Gentlemen halting to Bait. The view exhibits the ruins of a castle consisting of part of a round tower, a lofty arch, and an adjacent wall; against the latter is attached a rack for provender, with a tiled pent over it. The composition consists of seven horses and nine persons; among these is a gentleman in a yellow jacket, seated in the centre of the foreground, drawing on his boot; behind him is an ostler holding a white horse, and extending his hand to receive from a cavalier the usual recompense for his service; beyond these is seen a stableman leading forward a roan horse from the side of two others. On the left is a man with a scarlet cap on, adjusting the saddle of a bay horse, at a little distance from whom is a groom on an iron-gray horse, approaching with a led horse by his side. Close to the front are two boys teasing a goat. The remaining person is a woman at the well near the archway. The effect is that of a fine evening.

1 *ft.* 11 *in.* by 1 *ft.* 7¾ *in.*—C.

Imported from Italy, and bought by Mr. Chaplin, and subsequently in the possession of Messrs. Smith.

In the collection of Joseph Delafield, Esq.

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23. A Winter Scene. Engraved by Moyreau, under the title of "Les Bucherons." *See* description, No. 51, Vol I., corrected.

1 *ft.* 1 *in.* by 1 *ft.* 6 *in.*

In the Palace of the Hermitage, St. Petersburg.

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24. A Hawking Party. The company consists of three gentlemen and a lady, with suitable attendants, and dogs, assembled in front of a noble mansion situate on the left, only part of which is seen, with a portal and enclosed shubberies. The foremost of the party is a gentleman on a black and white restive horse, in the rear of which is another on a piebald, with a hawk on his hand, at whose side is the lady on a bay horse. Behind these is a page in a red dress, holding a fine spirited gray hunter, while its rider mounts. A sumpter mule attends them. The lady of the mansion leans on the balustrade, watching their departure. Painted in a broader style than usual.

1 *ft.* 7½ *in.* by 2 *ft.* 7 *in.*—C.

In the Palace of the Hermitage. Worth 600 *gs.*

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25. The Angels appearing to the Shepherds. The principal group is here placed on the right, near some trees, from which is suspended a shelter of canvas. Among the several persons under and around it are two women (one of whom has a child in her arms), a boy lying asleep, and a man kneeling. Nearer the front are a second shepherd in an attitude of adoration, and two others similarly engaged at the foot of a tree. About the centre of the foreground are a gray horse and a brown one standing together, an ass lying down, two sheep, a dog, and a goat; and a little way off are seen some shepherds near a tent.

1 *ft.* 5 *in.* by 1 *ft.* 11½ *in.*—C.

In the collection of Charles Brind, Esq.

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26. The Angels appearing to the Shepherds. The composition of this picture closely resembles the preceding, and, like that, the chief group is on the right, and consists of about ten persons, seen within and around a shelter formed of canvas, attached to some old trees. The announcing angel is above them, and they appear to have been suddenly awakened by the apparition; some are on their knees; and one within the tent has risen, and, with extended arms, is looking up. In the centre is a gray horse, standing alone, and near it is a group of sheep huddled together; other cattle are visible in a dell beyond them. An early production.

1 *ft.* 2¾ *in.* by 1 *ft.* 6¾ *in.*—P.

Collection of T. Jones, Esq.; by Messrs. Christie & Manson. 71 *gs.*

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27. The Interior of a Remise, in which are nine dismounted horses and several ostlers. The composition is distinguished from others by a cavalier dressed in a gray cloak and a drab hat decked with feathers, on an iron-gray steed, seen in a front view, paying the ostler, who is examining the money. In front of these is a page, holding a chestnut horse, which has a scarlet cloak on his back, the owner of which is seated on a sack, pulling up his boots; behind the latter are a gray and a bay horse standing together. In the receding part of the place are seen a groom making up the litter for a horse, and a man on a ladder.

1 *ft.* 4½ *in.* by 1 *ft.* 11½ *in.*—P.

In the Palace of the Hermitage, St. Petersburg.

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28. The Breaking-up of a Kermis or Fair. The view exhibits a landscape of great extent, having a fine river on the left, whose banks are dotted with houses among trees; from hence the eye looks over a well-cultivated country to a

chain of mountains, at the base of which may be descried a church and the surrounding hamlet. The right of the picture presents an animated scene, consisting of numerous villagers, many of whom appear to have been freely regaling at the adjacent inns, and are now preparing to depart home, while others still linger near the scene of festivity. Of the former, a party of four peasants have quarrelled, and are fighting on the road; and of the latter, a confused number are seen in front of an alehouse, among whom is a man, wearing a gray dress and a red cap, and a sword girt at his side, who appears to be much delighted with a jovial company of eight peasants who are drinking and carousing; a little retired from these are a bagpiper and a fiddler, to the music of whose instruments a half-tipsy couple are trying to dance; a little beyond these are a horse standing by a cart, and an ass lying down. On the adjacent road is a woman lifting a drunken man, who has fallen over two pigs, while another is leading off her reeling husband; numerous incidents tend to the interest of this excellent picture, the date of which, 1653, is inscribed on a barge laden with hay.

2 *ft.* 3 *in.* by 3 *ft.* 7 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri at Messrs. Christie and Manson's, 1834. 500*l.*

Bought by Messrs. Woodburn.

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29. A Hunting Party halting to Refresh, near a fountain adorned with a statue of Venus. *See* description, No. 74, Vol. I.

1 *ft.* $3\frac{3}{4}$ *in.* by 1 *ft.* $8\frac{3}{4}$ *in.*—P.

Sold in the collection of John Maitland, Esq., 1831. 204 *gs.*

In the collection of Joseph Neeld, Esq., M.P.

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30. Le Conseil des Chasseurs. A company of five gentlemen and a lady halting. *See* description, No. 75, Vol. I.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—P.

Collection of the Earl of Liverpool; Messrs. Christie and Manson, 1829. Bought by Mr. Buchanan. 260 *gs.*

Now in the collection of Christopher Bullen, Esq., Liverpool.

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31. Le Retour du Marché. Engraved by Strange. *See* description, No. 77, Vol. I.

Exhibited for private sale in the collection of the Duchess de Berri at Messrs. Christie and Manson's, 1834, price 400*l.*; not finding a purchaser at that price, it was put up at auction at Paris, 1837, and sold for 7066 *fr.* (282*l.*)

In the collection of Charles Heusch, Esq.

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32. Les Nageurs. Boys bathing. *See* description, No. 75, Vol. I.

1 *ft.* 2½ *in.* by 1 *ft.* 7 *in.*—P.

In the collection of Prince Esterhazy, Vienna. Worth 300*l.*

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33. A Battle. This very excellent picture exhibits a severe conflict between a large body of infantry posted on the right of the scene, and a number of cavalry. Among the latter, and near the front, is a soldier on a prancing brown horse, on whose right is a wounded comrade falling from a piebald charger; a little farther may be observed a third, on a spirited gray horse, behind whom is a fourth, who has quitted the ranks, and is in the act of discharging his piece. The whole scene is enveloped in smoke, from the rapid volleys of the infantry. On the opposite side lies a dead horse and its rider, near whom is passing an officer in full gallop.

1 *ft.* 8 *in.* by 2 *ft.* ½ *in.*—P.

In the Public Gallery, Hesse Cassel. Worth 400*l.*

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34. Interior of a Remise, with travellers baiting their horses, and others about to depart. The composition is distinguished by a white horse with black spots, standing in a side view in the centre, held by a boy in a red dress, in front of whom is a lady looking at a cavalier drawing up his boot. Near the entrance to the place, which is in the back of the picture, is a gentleman on a bay horse, seen in a front view, apparently speaking to an ostler. This picture has become a little dark by time.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

In the Palace of the Hermitage.

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35. (The Companion.) Interior of a Remise, with two entrances. Among a number of objects which meet the eye, are a white horse, seen in a side view in the centre, held by a groom; a lady stands at its head. Nearer the front is a gentleman stooping to untie a bundle; behind the above horse are a roan and a black one, the latter of which is mounted by a gentleman.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

In the Palace of the Hermitage, St. Petersburg.

The two preceding pictures were hung so high, that the Writer was compelled to accept the assurance of the director for their originality.

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36. Stallions and Brood Mares. A hilly landscape, on the foreground of which is a groom on a brown horse, leading a roan stallion, which is kicking out at a gray horse and mare. Nearer the front is a gray stallion, rearing up. A woman, with a child in her arms, is seated in the foreground. A boy and a girl, playing with two goats, are also in front. On the opposite side are seen boys bathing in a river, on the bank of which is a black horse. This is a clear and beautiful picture by the master.

2 *ft.* by 2 *ft.* 8 *in.*—P.

In the Palace of the Hermitage. Worth 500*l.*

37. Huntsmen halting to refresh at a Cottage. One of the party has dismounted from a bay horse, which is near the door of the house; another, dressed in a scarlet coat and a hat decked with feathers, is on a gray horse, on the farther side of which is a huntsman holding a restive one. Towards the side are two boys amusing themselves with a little ship in a puddle of water; and beyond them is seen a lady on a bay horse, arriving. *See* No. 92, Vol. I.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—P.

In the collection of the Baron Van Brienen Vander Grootelind.

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38. Two Men watering their Steeds. A view over a barren country, a large portion of which on the right is inundated. A road on the opposite side leads in a winding direction to a little brick bridge in front, over which a man on horseback is passing, and his two companions are staying behind, watering their cattle in the stream. Beyond the latter are two little cottages. Painted in the artist's clear and silvery manner. Engraved by Cochin. *See* No. 370, Vol. I.

11½ *in.* by 15½ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 160*l.*

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39. La Course de Chat. This very capital picture is composed of an immense number of persons assembled in a large open place, bounded on the left by rustic buildings adjoining an old wall, and on the opposite side by a river. The chief amusement of the company consists of an ancient but cruel sport, long since abolished. A live cat is suspended by its hinder legs to a cord drawn tight across a road, attached on one side to a high pole, and on the other to a house. A peasant well mounted, is galloping up to this object, and with his arm bare is encountering the claws of the enraged

animal; two others, also well mounted, are awaiting their turn to make a similar attack; while a fourth has just alighted from his bay steed. Behind these are three more of the party going towards the river, to water their beasts. Every part of the scene is animated with villagers, either interested in the passing amusement, or enjoying some other pursuit. The cool freshness of the surrounding country is admirably relieved by a brilliant sky.

2 *ft.* 2 *in.* by 3 *ft.* 2 *in.*—C.

In the Palace of the Hermitage, St. Petersburg. Worth 1000*l.*

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40. The Restive led Horse. A landscape, representing an open country, on the foreground of which is a groom, mounted on a brown horse, seen in nearly a front view, leading a white stallion, which is rearing up. He is approaching a stream, through which a boy is passing, and is followed at a little distance by a soldier, bearing a flag.

Described from a sketch made by Mr. Chaplin, after a picture.

In the collection of the Count Moltke, Copenhagen.

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41. A Hunting Party refreshing near a Fountain. Engraved by Moyreau, under the title of "La Fontaine des Tritons." *See* description, No. 117, Vol I.; size,

1 *ft.* 3 *in.* by 1 *ft.* 7½ *in.*—P.

Collection of M. Goll de Frankenstein, Amsterdam, 1833; 6000 *flo.* and 7½ *per cent.* (540*l.*)

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42. La Course a la Bague. *See* description, No. 118, Vol. I.

Sold in the collection of the late Elisha Biscoe, Esq., Holton Park, 1833. 300 *gs.*

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43. A Farrier's Shop, at which the driver of a post-waggon and others have halted with their steeds. Among them is a gentleman on a roan horse, the off-forefoot of which the farrier is examining, and one of his workmen stands behind him, ready to assist. A woman with a child is at the door of the house, near which is a man holding a bay horse. A gray horse and a bay one stand together, in the centre of the foreground, on the left of which are a woman and two travellers reposing. The distant country is flat and hazy Noticed briefly No. 123, Vol. I.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—P

In the collection of Abraham Robarts, Esq

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44. Soldiers Gambling. A landscape, exhibiting a hilly country, on the foreground of which are three soldiers and a sportsman, grouped around a drum, gambling. The latter person has a dog and a gun by his side; and one of the former appears to have dismounted from a white horse, and is standing behind his steed, in the rear of which are two other horses. A woman, with a child in her arms, accompanied by a man, are close to the right; and on the opposite side is a cavalier on horseback, going towards a horse and cart. Some tents and military are seen on a distant hill. This excellent picture was painted in the artist's latter period, and is probably the one noticed No. 132, Vol. I.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

In the collection of the Earl of Beverley.

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45. Peasants fording a River. The scene exhibits, on the right, a hilly country, of a loose sandy soil, through which passes a rugged road, with a hovel on the left, and a precipitous hill in the distance. Near two slender trees in front are a woman seated, with a child in her arms, and a man standing by her; several travellers are also on the road

The opposite side of the view presents a flat and partially flooded country, bounded by hills; a river flows along the front, through which are passing, a man on a brown horse, with a woman up behind him; a traveller, who is fastening a package on a gray horse; a man with a bundle on his back; and a man and a woman, followed by a dog. This beautiful picture was painted in the artist's third period, or silvery manner.

2 *ft.* by 2 *ft.* 7 *in.*—C.

Exhibited for private sale, in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834. Bought by Mr. Vander Hoop, of Amsterdam, for 560*l.*

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46. "La Course au Hareng." *See* description, No. 130, Vol. I.; but instead of "riding full gallop," read, "and a man on foot checking the reins of their steeds, as they pass under the suspended fish." Also read, "painted in the artist's second manner."

2 *ft.* 1½ *in.* by 2 *ft.* 8 *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, 1834. Price 560*l.*

Bought by Messrs. Woodburn.

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47. Reposo of the Holy Family. The composition offers, on the right, a cottage embosomed in trees; and in the centre of the foreground are the infant Saviour and St. John playing together, with a dove and a lamb: the Virgin, clothed in a red vest and a blue skirt, is seated near them, as is also Elizabeth, who is reading a book. Two angels hover above them, and a little distance off are St. Joseph and two more angels. A corrected description of No. 136, Vol. I.

2 *ft.* 1 *in.* by 1 *ft.* 7 *in.*—P.

Formerly in the collection of Edward Gray, Esq., of Haringay House.

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48. A Sutler's Booth, at which three cavalry soldiers have halted to refresh, one of whom has dismounted from a white horse, and sits on the right, with his back to the spectator, caressing the maid; a second is on a roan horse, seen in a front view, with a jug in one hand, and a glass in the other; and the remaining one stands by the side of his steed. A soldier smoking his pipe, a man placing a basket of provender before the horses, and a dog sleeping, complete the group. On the opposite side is seen approaching a man on a gray horse, and leading a loaded one.

1 *ft.* 10 *in.* by 2 *ft.*—P.

This picture was formerly in the collection of Thomas Walker, Esq., and is now in that of Wm. Lloyd, Esq.

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49. A Hawking Party. The view represents an open country, under the appearance of a fine morning. On the left is a gentleman in a yellow dress, riding a piebald horse, with a hawk on his hand. In advance of him are two ladies, one of whom is on a bright bay, the other rides a gray horse. They are accompanied by a huntsman on foot, and two dogs. Considerably beyond these are a gentleman on horseback, and a man on foot, with dogs. A clear and well-finished picture.

8½ *in.* by 11½ *in.*—P.

In the Palace of Tzarskoe-Zelo, near St. Petersburg. Worth 160*l.*

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50. The Bird Catcher. An open country, with an old tree in the centre of the foreground, near which is seated a man in a blue jacket, holding the string of his nets, which are extended on the grass, at a suitable distance from him. A woman sits near him, and a man on a gray horse, and a boy, are watching the sport.

8½ *in.* by 11½ *in.*—P.

In the Palace of Tzarskoe-Zelo, near St. Petersburg. Worth 120*l.*

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51. The Milkmaids. A view over a bald and sterile country, on the foreground of which is a man on a gray horse, with a woman up behind him. He appears to have halted his beast, and to be speaking to two women, one of whom has a yoke with pails, the other has a brass can slung at her back. A little retired from the front is a boy sitting at the foot of two trees of scanty foliage. Painted in a clear or silvery tone of colouring.

1 *ft.* 1½ *in.* by 1 *ft.*—P.

In the collection of the Prince d'Arenberg, Brussels.

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52. A Hawking Party; consisting of a lady and two gentlemen, the former of whom is on a prancing gray horse, and one of the latter rides an iron gray one. They are attended by a man on foot, with hawks, who is going towards a wood. On the opposite side is seen a falconer, with a hoop of hawks coming through a subterraneous way.

7½ *in.* by 10¼ *in.*—P.

In the Hermitage, St. Petersburg. Worth 80*l.*

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53. Halt of a Hunting Party. The scene exhibits the environs of some noble domain, indicated by groups of statues and a fountain near some poplar trees. One of the groups represents Charity, with her three children; a second, the fighting gladiator; and the fountain is composed of cupids and a dolphin. Near the latter object are several huntsmen and horses; one of the steeds is a beautiful piebald, and near this lies a dead stag. The composition is farther distinguished by a gentleman on the foreground, who is tantalising a lady's lapdog with his hawk; he is surrounded by several of the party, among whom are two ladies decorating

a gentleman's head with flowers, as he reclines on the ground. *See* No. 53, Vol. I.

1 *ft.* 6 *in.* by 2 *ft.* ½ *in.*—P.

Purchased at the sale of the Lormier Collection at the Hague, 1763, for 890 *flo.* (about 80*l.*)

In the collection of the Earl of Lonsdale, Lowther Castle.

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54. An Encampment. This capital picture exhibits a scene diversified with numerous figures and horses finely disposed in groups over the landscape. On the left of the picture is a large tent or sutler's booth, at which a party of cavalry soldiers have halted to refresh. Among them, and the most conspicuous, are an officer who has dismounted from a white horse, and is lighting his pipe; and a soldier caressing the servant, who has a jug and a glass in her hand. Another, mounted on a brown horse, is sounding a trumpet. In the centre of the picture is a loaded baggage waggon, on the top of which is perched a cock; and to the right is a soldier holding his horse, whilst two men shoe it. Two boys playing with a dog are in the foreground. *See* No. 52, Vol. I.

1 *ft.* 6½ *in.* by 2 *ft.* 1½ *in.*—P.

Purchased at the sale of the Lormier Collection at the Hague, 1763, for 1610 *flo.* (135*l.*)

In the collection of the Earl of Lonsdale, Lowther Castle.

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55. A Farrier's Shop, at which four cavaliers have halted. One of them holds a white horse, while two men examine its forefoot; on the right is seen the smith's forge, at which two men are working; and near it is seated the mistress, with a child in a chair. On the left of the picture are three children amusing themselves by walking on stilts, and one of them has fallen. *See* No. 58, Vol. I.

1 *ft.* 1¾ *in.* by 1 *ft.* 4 *in.*—P.

Purchased at the sale of the Lormier Collection, Hague, 1763, 1205 *flo.* (108*l.*)

In the collection of the Earl of Lonsdale, Lowther Castle.

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56. Embarkation of Goods. The scene represents a noble river, bounded on one side by rocky cliffs, surmounted by several picturesque buildings. The left of the picture is composed of broken ground, where several persons are seen unloading three pack-horses, and conveying the bales of goods to a boat lying near shore; a second boat, charged with goods, lies in the middle of the stream, in which are some youths bathing. *See* No. 56, Vol. I.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

This, and the preceding three pictures, were bought by M. Fouquet, for Captain Wm. Baillie, at the sale of the collection of M. Lormier, Hague, in 1763; 1305 *flo.* (109*l.*) for the Lowther Collection. (The Earl of Lonsdale.)

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57. Halt of three Cavaliers and a Lady at a Sutler's Booth. One of the former, mounted on a bright roan horse, with his back to the spectator, is raising his hat to salute the hostess, who is pouring out a glass of liquor; another has dismounted from a gray horse, and stands in the centre of the group, blowing a trumpet; the lady rides a roan palfry, has a whip in her hand, and is seen in a front view. At a little distance off, on the opposite side, are two men watering their horses in a pond.

1 *ft.* $3\frac{3}{4}$ *in.* by 1 *ft.* $1\frac{1}{2}$ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 300*l.*

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58. Halt of Cavaliers at a Sutler's Booth. The composition is distinguished by a dismounted cavalier, who is endeavouring to embrace the maid; another is seated on the ground, in front of them; and a third remains on his brown charger, near which is a restive gray one. Close to the side are two men and a woman.

1 *ft.* $\frac{1}{2}$ *in.* by 1 *ft.* $3\frac{1}{2}$ *in.*—P.

Worth 200*l.*

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59. (The Companion.) A Field of Battle. The principal group, occupying the foreground, is composed of a body of cavalry in close conflict. One of the combatants, wearing a buff jerkin, is riding up full gallop on a gray horse, to attack his adversary on a bay one; two others near these have fought, and one is mortally wounded, and falling backwards from his steed.

In the Palace of the Hermitage, St. Petersburg. Worth 200*l.*

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60. A Farrier shoeing an Old Horse. *See* description, No. 168, Vol. I.

Sold in the collection of the Chev. Erard, 1832; 5700 *fr.* (228*l.*)

In the collection of Mr. Martini, Paris.

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61. Showing-off Horses. This excellent picture offers, on the left, a portion of a handsome mansion, entered by a flight of steps which a lady and a gentleman have just descended, and are followed by a young woman and a boy. The two former are observing the action and form of two horses, one of which, of a chustnut colour, is mounted by a groom; the other is a fine spirited gray, held by a jockey. Near the centre of the view is a cavalier, in a yellow dress, riding a bright bay horse round a post, close to which stands a groom. A poor cripple with a dog has approached a gentleman, for alms. In addition to these, and close to the front, is a boy playing with a goat, &c. &c.

1 *ft.* 3½ *in.* by 1 *ft.* 8 *in.*—C.

In the dairy-house of the Palace of Tzarskoe-Zelo. Worth 450 *gs.*

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62. Watering Horses. Engraved by Moyreau, under the title of "L'Abreuvoir." *See* description, No. 172, Vol. I.

In the collection of Mr. Nieuwenhuys, 1833; Messrs. Christie and Manson; was bought in at 910 *gs.*

Now in the collection of Mr. Vander Hoop, Amsterdam.

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63. The Harvest Field. This picture is distinguished from others by three labourers and a woman with a child in her arms reposing together on a bank; and near them are a gray horse lying down and a brown one standing by it; beyond these are seen some reapers at work in a hilly field, at the extremity of which are a few cottages. The scene is enlivened by a gleam of sunshine breaking from a cloudy sky.

1 *ft.* 1 *in.* by 1 *ft.* 3½ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 200*l.*

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64. An Encampment on an Extensive Plain. Engraved by Moyreau, under the title of "Les Quartiers des Vivandiers." *See* description, No. 178, Vol. I.

This picture was purchased in the sale of the collection of M. Le Perrier, 1817, by the Chevalier Erard, for 9400 *fr.* (376*l.*), and a few years afterwards was sold by him to Mr. Haldimand, for 20,000 *fr.* (800*l.*); in 1832 it was sent to Mr. Yates for sale, and was shortly after bought by Mr. Penel for 600*l.*; and was lastly put up at auction by Mr. H. Phillips, 1835, and knocked down at 325 *gs.*

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65. A Vegetable and Poultry Market. *See* description, No. 183, Vol. I. For size, read,

2 *ft.* 1 *in.* by 2 *ft.* 7½ *in.*—C.

In the collection of Mr. Six Van Hillegom, Amsterdam.

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66. The Ferry-Boat. The View represents a hilly country, divided by a river, on the left bank of which is a group of four persons (one of whom has a child) and a gray and a bay horse; they appear to be waiting the return of a boat containing passengers and cattle, which has just reached the opposite shore, where two persons may be observed traversing

a road at the side of a hill. An early production of the master.

About 1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

Collection of T. Jones, Esq.; by Messrs. Christie and Manson, 1837, 62 *gs.*

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67. A Conflict of Cavalry, on the side and summit of a hill. *See* description, No. 189, Vol. I.; and read, for size,

3 *ft.* 1 *in.* by 3 *ft.* 6 *in.*—C.

In the Royal Collection, Buckingham Palace.

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68. A Gentleman having his Fortune told. On the foreground of a hilly country is a gentleman wearing a scarlet coat, who has dismounted from an iron-gray horse, and is listening to the predictions of a gipsy woman, near whom are several children. The gentleman is accompanied by a friend, who is on a bay horse, with his back to the spectator. On the opposite side is a company of gipsies, one of whom is washing a pan in a brook; another is seated, nursing a child; and several are grouped round a fire, near a clump of trees. Painted about the commencement of the artist's second manner.

1 *ft.* 2 *in.* by 1 *ft.* 4½ *in.*—P.

Sold in the collection of M. Dubois, Paris, 1840, 9000 *fr.* (360*l.*)

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69. (The Companion.) Military halting at a Sutler's Booth. The principal group consists of three cavalry soldiers on horseback, and a fourth dismounted; one of the former, on a gray prancing charger, holds a glass in his hand; a second is a trumpeter, dressed in scarlet, and mounted on a chestnut horse, sounding his instrument; and the remaining one is in the rear of the former, with his back to the spectator; a fourth soldier has dismounted, and stands behind the trumpeter, holding the reins of his steed. Close to the front are

two children, playing with dogs and chickens; and on the opposite side may be observed two sportsmen, and a gentleman on a white horse accompanied by a man on foot.

1 *ft.* 2 *in.* by 1 *ft.* 4½ *in.*—P.

Put up at sale in the collection of Mons. Dubois, Paris, 1840; 8450 *fr.* (338*l.*)

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70. View of the Dunes in Holland. The sterile scene is composed on the left of a large and high sandhill, of a broken and picturesque form, with a pond at its base, in which a horse is slaking its thirst, while a boy stands waiting on the bank. A road leads from the foreground, and winding round the hill, is lost in the distance. Along this road several travellers are passing. Painted in the artist's gray or silvery manner.

About 2 *ft.* 1 *in.* by 1 *ft.* 8 *in.*—C.

In the Palace of the Hermitage, St. Petersburg. Worth 350*l.*

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71. (The Companion.) View of the Dunes in the Vicinity of Haarlem. This picture may be identified by two men watering their steeds in a river on the left, which flows among the surrounding sandhills. One of them has entered the stream; the other is on the bank, followed by two dogs. On the opposite side is a rugged road, on which are four travellers, beyond whom are two low hovels and a clump of trees; from hence the eye encounters a high sandhill, with the river at its base. This, like the preceding, is the product of his latter time.

About 2 *ft.* 1 *in.* by 1 *ft.* 8 *in.*—C.

In the Palace of the Hermitage, St. Petersburg. Worth 350*l.*

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72. The Fortune-Teller. The view exhibits a hilly and barren scene, in the foreground of which is a gentleman, who has alighted from a gray horse, of which he still holds the

reins, while a gipsy, with a child at her back, and two others near her, tells his fortune. They are on the bank of a river, through which the companion of the former, mounted on a bay horse, is passing, accompanied by a woman with a child at her back, and leading another by the hand. A party of gipsies are on the right, sheltered by some canvas attached to a tree.

In the collection of Earl Granville. Exhibited in 1835.

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73. La Barraque de Pêcheurs. Engraved by Moyreau. *See* description, No. 202, Vol. I.

In the Palace of the Hermitage, St. Petersburg.

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74. A Horse Fair. The scene exhibits an open country, over which are distributed numerous persons, both on foot and horseback. Among those nearest the spectator, and close to a cluster of tents on the right of the picture, is a man in a blue dress on a piebald horse, which is pawing the ground; another, on a roan horse, seen in a front view, behind whom are two other persons, also mounted; and on his right are two horses without riders. A cavalier, wearing a red scarf, stands in the centre of the foreground, looking at a chestnut horse, the forefoot of which two men are examining. Near the former person is a child caressing a dog; beyond these are seen a lady and a gentleman going towards a man on a prancing gray horse. Distant objects are obscured by mists. An excellent example of the master.

1 *ft.* 4¼ *in.* by 1 *ft.* 7½ *in.*—P.

In the collection of Mr. Vander Hoop, Amsterdam.

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75. The Restive Horse. Near a lofty house, with a scaffolding at the top, are three gentlemen, with their grooms and horses; one of the latter, of a light roan colour, is

rearing up; a second, whose head is held by a man, is plunging out behind; and the remaining one, of a gray colour, is mounted by a gentleman, with his back to the spectator. One of the cavaliers is busy tying up his boots.

1 *ft.* 5½ *in.* by 1 *ft.* 3½ *in.*—P.

In the possession of M. Ménéchet, Paris, 1840.

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76. Halt of Military near some Tents. The view represents an open country, dotted by the tents of an encamped army. On the right is a sutler's booth, at which a small party of soldiers have halted, one of whom is on a spirited white horse; another is in the act of mounting a bay one; and a poor boy is asking charity of a third, who is on the farther side of the former cavalier. On the opposite side is another of the party, watering his steed in a pond.

About 1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P.

In the Palace of the Hermitage, St. Petersburg.

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77. A Landscape, composed on the left of a high rugged hill, of a loose sandy nature, traversed by a winding road, at the side of which is a traveller reposing. Beyond him are two men approaching, and at the extremity of the road are a gentleman on a gray horse, and a beggar. Engraved anonymously.

9¾ *in.* by 8½ *in.*—P.

Collection of M. Nieuwenhuys, 1833. 30*l.*

Bought by Mr. Bartie.

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78. Le Retour de Chasse et Curée. Engraved by Moyreau; and also in the Palais Royal Gallery. *See* description, No. 209, Vol. I.; and read, for size,

1 *ft.* 7½ *in.* by 2 *ft.* 1 *in.*—P.

In the collection of Christopher Bullen, Esq., Liverpool.

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79. View in the Vicinity of the Seacoast. The principal object which meets the eye is a peasant near a post at the side holding a gray horse, and followed by a dog. At a considerable distance off are perceived several persons on the coast, one of whom is lading an ass. Painted in the artist's clear or silvery manner. *See* notice, No. 212, Vol. I.

12 *in.* by $10\frac{3}{4}$ *in.*—P.

Collection of Sir Joshua Reynolds, 1795. 65 *gs.*

In the choice collection of Wm. Wells, Esq., Redleaf.

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80. Military, with Prisoners. The scene exhibits an open country, of a sandy and sterile appearance. On the foreground is a party of dismounted cavalry guarding their prisoners, while their horses bait near a clump of trees. On the left is a cart and horse descending a hilly road. This picture is signed, and dated 1647.

2 *ft.* 2 *in.* by 3 *ft.* 3 *in.*—C.

Collection of Lord Stowell; by Messrs. Christie and Manson, 1836. 205 *gs.*

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81. A Conflict of Cavalry in the Vicinity of a Fortress. The composition represents a body of cavalry galloping furiously up to attack a confused number of horsemen and infantry, which are posted round a fortress. Among them may be observed one wearing a red scarf, and having blue feathers in his cap, on a white horse, with a brown patch on his flank; on whose right is a soldier in a yellow dress, mounted on a gray horse, holding on his hat. The continual fire from the fort has enveloped a great portion of the scene in smoke.

7 *in.* by $9\frac{1}{2}$ *in.*—P.

In the Palace of the Hermitage. Worth 100*l.*

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82. The March of an Army. The view exhibits a hill, extending throughout the scene and intersected on the right by a river, on the bank of which, and foreground of the picture, the van of the army have halted. This portion consists chiefly of cavalry officers, among whom are two trumpeters; one, on a prancing white horse, seen in a side view, is sounding his instrument; the other, riding a dark brown charger, represented in a front position, is raising his trumpet to his mouth. Close to these is a general officer, on a bay horse; and on the margin of the river are three other soldiers on horseback, one of whom has a woman up behind him; two men and a woman on foot are also in the group, and one of the former is stooping to quench his thirst at the stream. On the left of the picture are seen approaching a baggage waggon drawn by four horses, attended by a number of military; beyond these may be perceived a continuation of the column, the rear of which is passing a rustic bridge in the extremity of the second distance. The appearance is that of a fine warm evening.

1 *ft.* 2¼ *in.* by 1 *ft.* 4½ *in.*—P.

This beautiful little picture is stated to have formerly adorned the Escurial Gallery, and was purchased by Mr. Pennel of Prince Louis Napoleon Buonaparte, in 1840, for 350*l.*

In the possession of Mr. Gritten, for sale.

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83. The Falconer. This excellent little picture represents an open barren scene, with a road on the right, at the side of which is a house, from whence a man is coming with a basket of vegetables; in advance of him is a gentleman on a white horse, bearing a hawk on his hand, and followed by a dog, which is on the top of a bank at the side of the road. *See also* No. 221, Vol. I.

14 *in.* by 12½ *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, in 1834. Bought by the Marquis of Lansdowne. 300*l.*

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84. Two Gentlemen hawking. An inn of a picturesque appearance, at which a gentleman has alighted from a gray horse, which he still holds by the bridle, and at the same time caresses a young woman at a well. A boy, seated on the step of the door, is behind him; and a woman is at the half-door of the house, looking at a youth, who is extending his hand to take some grapes from a man above; the other gentleman, mounted on a bay horse, with a hawk on his hand, is under an archway which crosses the road, at the extremity of the building, followed by a woman with a bundle of linen on her head, and two dogs. Some poultry are in front. Painted in the artist's second manner. *See* No. 224, Vol. I., corrected.

1 *ft.* 4½ *in.* by 1 *ft.* 2½ *in.*—P.

It was in 1830 in the hands of Mr. Brown for sale, price 600*l.*; and in 1831 was put up at sale at Messrs. Christie and Manson's, and bought in at 250 *gs.*

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85. A Horse Fair. Described No. 227, Vol. I.

11½ *in.* by 14 *in.* (*copper.*)

Sold in the collection of George Hibbert, 1829. 265 *gs.*
Bought by the Marquis of Ailesbury.

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86. Cavalry making a Sortie from a Fort occupying the summit of rocks. Among the confused mélé of combatants may be observed a soldier on a white horse, who has seized his adversary by the arm, and is about to fell him with the butt-end of his pistol; the latter is mounted on a dark gray charger. This is an early work of the master, and much too brown in colour.

About 4 *ft.* 6 *in.* by 6 *ft.* 2 *in.*—C.

In the Marlborough Collection at Blenheim.

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87. A Stag Hunt. The rural sport is represented in a mountainous country, distinguished by a building with a ruinous tower standing on an eminence in the centre of the view; a rapid stream flows round the base of the hill, to the right of the picture. The principal group consists of two ladies and a gentleman, with five attendants on foot; one of the latter, in a scarlet dress, and holding a long pole, appears to be speaking to a man who is uncollaring a dog; this party have just halted on the bank of the stream, into which their game (a stag and a fawn) have rushed, and these are closely pursued by numerous dogs, and a number of well-mounted huntsmen, several of whom are seen descending a steep hill, accompanied by many persons on foot; two men have also put off in a boat to assist them. This is an early production of the master. *See* No. 229, Vol. I.

4 *ft.* 4 *in.* by 6 *ft.* 4 *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 360*l.* Not finding a purchaser at that price, it was put up at public sale at Paris, 1837, and sold for 5250 *fr.* (210*l.*)

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88. A Halt of Huntsmen. The view exhibits a country of great extent, abounding with trees and underwood, and watered by a river. A party of huntsmen have halted on some rising ground in front, among whom is a lady dressed in a yellow robe, seated on the left, attended by two cavaliers; one of the latter, wearing a red jacket, is recumbent at her feet; the other bends on her right, holding a glass, which a page is filling; some hunting implements and three dogs are near them. A second group consists of a gentleman on a gray horse, which is slaking its thirst in the stream, and a servant on a brown horse, and leading another by the bridle, from which the rider has dismounted. On the farther side of the stream may be perceived, in the shade of a wood,

two huntsmen reposing, and a third with several dogs. At some distance off is a sportsman firing at a bird in a tree. This carefully finished picture presents the appearance of a cool evening.

2 *ft.* by 1 *ft.* 10 *in.*—C.

Formerly in a small collection made by the Duc de Berri.
Imported by Mr. Hume in 1840.

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89. A Rencontre of Cavalry on the side of a Hill. Among the combatants nearest the front is a soldier on a gray horse, firing his carbine at an adversary on a bay charger, who is prepared to return his enemy's fire with a pistol; beyond them are two others struggling together, and one of them is about to inflict a blow with the butt-end of his pistol. An ensign grasping a blue banner, and a soldier with a broken sword, lie on the ground in front. Painted in the artist's first manner.

About 3 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—P.

In the Marlborough Collection, Blenheim.

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90. The Fortune-Teller. The subject is introduced in a mountainous country, with a grotto on the right, near which is a lady, accompanied by a cavalier, having her fortune told by a gipsy, with two children; beyond these is a man on a brown horse, of whom a boy is begging; and near an old arch are a number of gipsies round a fire. *See* description, No. 239, Vol. I, improved.

1 *ft.* 2½ *in.* by 1 *ft.* 1 *in.*—P.

In the collection of Mr. Steingracht, Hague.

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91. View on a Canal in Holland under the appearance of Winter. The scene is distinguished by a lofty rustic bridge, abutting against a high bank on one side, and the ruins of a

brick arch on the other; this a boy and a woman with faggots are crossing; a peasant also, bearing a bundle of wood, is ascending a bank. On the opposite side are a man and two children, the former of whom is breaking the ice; and beyond them a boy descending a ladder. This is a faithful transcript of nature.

$12\frac{1}{2}$ *in.* by $14\frac{1}{2}$ *in.*—P.

In the collection of Charles Bredel, Esq.

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92. Interior of a Remise, with a spacious arched entrance on the right, near which is a cavalier, in a yellow coat, on a roan horse, paying the ostler, who is raising his hat in token of thanks; close to the latter person is a gray horse drinking out of a pail, and beyond it are a bay horse feeding at a manger, and a man saddling an iron-gray one. On the opposite side is a man wheeling a barrow out of the place; from hence the eye looks to the adjacent country, where a peasant is seen on a load of hay, &c.

$11\frac{1}{4}$ *in.* by $14\frac{3}{4}$ *in.*—P.

Bought by the Writer, of Mr. Yates, from the collection of C. Haldiman, Esq., and sold to H. G. Barnard, Esq.

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93. A Horse Fair. The scene of traffic represents a large open place adjacent to a town, and a group, composed of eight horses and six men, is on the right of the foreground; two of the men are examining the mouth of a gray horse, a third is seated taking refreshments, two others are mounted on horseback, and the remaining one is preparing provender for the beast. Near a booth on the opposite side are a lady and a cavalier on foot, looking at an iron-gray horse, which a jockey is showing off; the restive animal has terrified a woman with a barrow. The surrounding fair exhibits an appearance of great bustle and business. Heavy clouds indi-

cate approaching rain. This capital picture is painted in the artist's most esteemed manner, and is in every respect an admirable example.

1 *ft.* 8¼ *in.* by 2 *ft.* 5 *in.*—P.

In the Royal Collection, at Buckingham Palace.

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94. A Hayfield in Harvest-time. *See* description, No. 256, Vol. I. For size, read,

2 *ft.* 2 *in.* by 2 *ft.* 7 *in.*—C.

In the Royal Collection, Buckingham Palace.

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95. Halt of Sportsmen. *See* description, No. 255, Vol. I. For size, read,

1 *ft.* 11 *in.* by 2 *ft.* ½ *in.*—P.

In the Royal Collection, Buckingham Palace.

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96. Soldiers pillaging Peasants after a Battle. This scene of military oppression and cruelty is represented as passing in the vicinity of the Scheld, and the work of desolation is visible in the conflagration of a village and its church, seen on the summit of a hill on the right, from whence its peaceful inhabitants are escaping with their cattle and effects, while the victors are busily engaged pillaging and stripping the dead. On the foreground are three cavalry soldiers, a number of military on foot, and several prisoners. Among the latter is a woman whom a soldier is stripping, and close to these are two women and a child imploring the compassion of an officer mounted on a bright bay charger; at the same time a ruffian, with clenched fists, is endeavouring to silence their clamour; behind the officer are a trumpeter sounding his instrument, and a soldier on a gray horse, pulling a woman up behind him, assisted by a comrade on foot; a little retired from these are two prisoners with their hands bound; and in the distance is a windmill on fire. Every part exhibits some

incident of the sad effects of war. This skilful work of art was painted in the master's middle time.

1 *ft.* 9 *in.* by 2 *ft.* 4 *in.*—P.

In the collection of the Baron Verstolke de Soelen, Hague.

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97. A Battle, exhibiting a desperate rencontre of cavalry, and a conflict between bodies of infantry, near a burning windmill and village adjacent to a river, which divides the country. On the bank of a stream is a soldier on a bay horse, who has just discharged his piece at an adversary on a piebald charger, which is galloping up the bank, and the rider is falling wounded from his seat. A little in advance of these is a soldier in armour, on a dark gray horse, making a backhanded cut at his enemy, whose horse lies wounded on the ground. Bodies of combatants, partly enveloped in smoke, occupy a great portion of the surrounding country. Painted with a broad free pencil, and a clear tone of colouring.

1 *ft.* 9½ *in.* by 2 *ft.* 7¾ *in.*—P.

In the collection of the Baron Verstolke de Soelen.

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98. A Gentleman uncoupling a Brace of Dogs. The view represents a hilly country, on the foreground of which are a lady and a gentleman, the latter of whom has dismounted from a dark bay horse, and is uncoupling two dogs, and the former is mounted on a gray palfrey, and holds the reins of the bay horse; her attention is directed to a pilgrim, who, with his hat in his hand, is asking charity. A little distance off, on the opposite side, is a woman carrying a yoke of pails. The appearance is that of a hazy morning. This is a clear and good example of the master. *See* description, No. 176, Vol. I.

1 *ft.* 2 *in.* by 1 *ft.* 4¾ *in.*—P.

Collection of Charles I. West, Esq., 1835. 136 *gs.*

Put up to sale in the collection of M. Biré, at Paris, 1841, and passed. Since bought by M. Arteria, and sold for 400*l.*

99. Halt of Military at a Sutler's Booth. The principal group consists of three soldiers and a woman, in front of a booth on the left; one of the former has dismounted from a restive white charger, which has a helmet attached to the saddle, and is arranging the bridle of its steed; a second is mounting his horse, and near him is the lady on a gray one; the remaining soldier is on a dark bay horse, with a trumpet in his hand, towards whom a poor cripple is advancing; at a little distance off, on the opposite side, is a horse soldier, accompanied by a man and a woman on foot, and beyond these are a number of troops. *See also* No. 271, Vol. I.

1 *ft.* 5 *in.* by 1 *ft.* 2½ *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 300*l.*; not finding a purchaser, it was sold with the remaining portion of the collection in Paris, 1837, 7875 *fr.* (315*l.*)

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100. Halt of Sportsmen. Styled the Fountain of Neptune. A lady, in blue, seated, and a gentleman presenting her with a cup of wine. *See* description, No. 274, Vol. I.

Collection of George Morant, Esq., 1832, Mr Phillips. 315 *gs.*
Bought by Henry Bevan, Esq.

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101. A Seaport. This fine picture is briefly noticed, No. 277, Vol. I. In addition to the description there given, are a lady, a gentleman, and a boy standing on the foreground, observing two men roll a large bale of goods into a barge alongside the shore; a little beyond these, on the left of the picture, are a piebald and a bay horse feeding, and a gray one lying down. Two women, one of them suckling a child, may be noticed on the side of the hill. Painted about the commencement of the artist's third manner. Size, corrected,

1 *ft.* 11 *in.* by 2 *ft.* 7 *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, and sold for 500*l.*
Now in the collection of Mr. Steingracht, Hague.

102. Interior of a Large Remise, with two entrances, in which a party have halted to bait. Among them the most conspicuous is, a gentleman in a scarlet dress, who has alighted from a white horse, held by a page; and, is kneeling to tie a lady's shoe; his hat and feathers, and also a dog, lie on the ground near him. A roan palfrey stands behind the lady, on the farther side of which are two travellers on horseback entering. Behind the white horse already noticed are a restive horse of a chestnut colour held by a groom wearing a red cap; and a bay one, mounted by a gentleman. A woman with a child in her arms stands at the side.

1 *ft.* 6 *in.* by 2 *ft.* ½ *in.*—P.

Collection of Sir G. Page Turner, 1815. 109 *gs.*
George Cholmondeley, Esq., 1831. 270 *gs.*

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103. A Fair, with Booths. A cavalier bargaining for a gray kicking horse. *See* description, No. 286, Vol. I.

Sold in the collection of Sir Charles Bagot, K.G.C., 1836.
In the collection of E. W. Lake, Esq. 164 *gs.*

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104. Halt of Travellers. On the foreground of a bald and barren country are two men, a woman, and a child, reposing at the foot of an old tree; a dog, a bundle, and two fowls tied together, lie on the ground near them. A gray horse cropping the scanty herbage, and a bay one with a collar on, stand together; beyond these is seen approaching a man mounted on an ass. A cloudy day.

11½ *in.* by 14½ *in.*—P.

In the Public Gallery, Hesse Cassel.

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105. Drivers watering their Cattle. The view offers, on the right, a river, crossed by a lofty bridge, over which a tilted cart, drawn by a single horse, is passing; and the driver

holds the reins of the beast. He is preceded by a woman and a child, in advance of whom is a loaded cart, drawn by a gray horse, attended by two men while it descends a steep road to the river, in which a traveller on a bay horse, and leading a laden gray one, is watering his beast. Two men with mules are near him, and a woman with a child at her back is passing the ford. This is painted in his first manner.

1 *ft.* 7½ *in.* by 1 *ft.* 9¾ *in.*—C.

In the Palace of the Hermitage, St. Petersburg. Worth 200*l.*

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106. The Farrier of the Camp. In front of an open tent on the right of the picture, are two men fixing a shoe on the hind foot of a grey horse; another, of a chestnut colour, stands at its head, and the owner of the beast is by it. The centre of the foreground is occupied by a woman with a child in her arms, seated, and a boy by her side. Near these is a woman with a tray of dram bottles; and a third is approaching, with a child in her arms. Several tents are visible in the distance.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—P.

Formerly in the collection of Sir Thomas Baring, Bart.

In the Royal Collection, Buckingham Palace.

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107. The Farrier's Shop. A building of a picturesque appearance, with a shoeing stall in front of it, in which a gray horse is fixed, while a smith shoes one of its hind feet; a boy stands by, watching him. Near these are, a man holding up the fore-leg of a white horse, while another examines his mouth; and a third, wearing a blue jacket and a red cap, stands by, observing them. There are also introduced two boys drawing a third, seated on a board, at which a dog is barking. Beyond them is a loaded cart descending a hill. *See* No. 287, Vol. I.

Collection of R. Norman, Esq., 1818. 90 *gs.*

Now in the collection of Frederic Perkins, Esq.

108. Interior of a Remise, in which are two cocks fighting. *See* description, No. 291, Vol. I.

Sold in the collection of the Chevalier Erard, Paris, 1832; 10,020 *fr.* (401*l.*)

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109. A Field of Battle. *See* description, No. 290, Vol. I.; and read, for size,

2 *ft.* 1½ *in.* by 2 *ft.* 8 *in.*—P.

Put up at sale by Mr. H. Phillips, 1835, and bought in at 650 *gs.* Now in the collection of Samuel Jones Lloyd, Esq.

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110. A Stag Hunt. The view exhibits a mountainous country, divided by a river, on the right bank of which are a number of huntsmen, accompanied by several ladies, with attendants and numerous dogs. One of the former, on a bay horse, is galloping into the river, followed by a lady in blue, on a white palfrey; considerably in the rear of these is a gentleman assisting a lady to mount her steed. Nearer the spectator are two ladies, one of whom is caressing a dog; the other is taking some refreshment presented by a gentleman. The chase is nearly terminated, for the game, consisting of a stag and a fawn, are in the water, surrounded by dogs; while a number of others, headed by a huntsman, are arriving from the opposite side of the river. The gay scene is witnessed by a company on the terrace of an adjacent palace. A noble and beautiful picture.

3 *ft.* by 5 *ft.* 8 *in.*—C.

In the Palace of the Hermitage, St. Petersburg. Worth 1200 *gs.*

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111. A White Horse, drinking. A landscape, representing a sterile country, with a high sandy hill on the left, on which is a cottage, with a slender tree at its side, and a road in front; along this a gentleman, dressed in a scarlet cloak,

and mounted on a bay horse, is passing, followed by a man on foot, with a pack at his back; three sheep browse near them. The opposite side is composed of a pond, at which a white horse is drinking; two sheep are on the bank, and a third is in the water. An early work of the master.

1 *ft.* 7 *in.* by 1 *ft.* 8½ *in.*—C.

In the collection of W. Dent Farrer, Esq., Dublin.

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112. Banditti attacking a Baggage Waggon. The scene exhibits a hilly country, with a high road in front, on which is a party of well-mounted robbers attacking the drivers of a baggage waggon. *See* No. 294, Vol. I.

Collection of Sir George Warrender, Bart., 1837.

Bought by P. Norton, Esq. 151 *gs.*

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113. A Lady and a Gentleman on horseback, passing along a road. A landscape, intersected by a river, crossed in a narrow part by a rustic bridge. On the right is a broken sandy hill, with a cluster of trees on its summit, near which passes a road; a second road winds along the bank of a river towards a cottage, beyond which the view extends over corn-fields. A lady and a gentleman on horseback are on the road, followed by two dogs; and a beggar is approaching them, while his wife, with a child in her arms, is reposing by the wayside. Painted in the artist's third manner, and of a clear pearly tone of colouring.

1 *ft.* 4½ *in.* by 1 *ft.* ¾ *in.*—P.

In the choice collection of the Right Hon. Lord Ashburton.

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114. Travellers reposing. The principal group consists of two men, a woman and child, reposing on the side of a hill; one of them sits on a bundle, and a second reclines on a

package; a poor boy appears to have just quitted them, and is approaching a lady and a gentleman on horseback, who are arriving. Beyond these are a boy with a bundle at his back, and a man with a basket on his head, ascending a hill, on the summit of which are a waggon drawn by two horses, and a traveller on horseback. This picture has suffered from improper cleaning.

1 *ft.* 4½ *in.* by 1 *ft.* 2 *in.*—P.

In the Public Gallery, Hesse Cassel.

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115. Halt of Cavaliers and a Lady at an Inn. The party is composed of two gentlemen, a lady, and other persons, aesembled in front of an alehouse by the roadside. The two former are the nearest to the spectator; one of them is seated, the other stands, with a gray horse behind him. Near to these is the lady on a bay horse, by whose side stands the hostess; and still more retired are others on horseback. In the opposite side, and at some distance, may be noticed a man and a woman. Evening.

11½ *in.* by 13½ *in.*—P.

In the collection of the Count Kousheleff Bessborodkin, St. Petersburg.

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116. A Bear Hunt. The landscape represents a mountainous and well-wooded country, with a winding river on the right, which flows in a gentle cascade on the foreground. In the centre of this are three gentlemen on horseback, accompanied by several attendants on foot, and a number of dogs, attacking two enraged bears. One of the gentlemen on a white spotted horse, and another on a bay one, are endeavouring to spear the beasts, as they are severely punishing the dogs on all sides, and threatening the life of a fallen huntsman. A little distant from these is a second party, composed of two gentlemen on horseback, and one on foot,

with several dogs combating a bear near a high rock. Many more huntsmen are seen arriving from different parts of the surrounding country. This capital picture is painted in the artist's clear and most esteemed manner. A cluster of lofty trees on the left merits the highest commendation.

2 *ft.* 8 *in.* by 3 *ft.* 8 *in.*—C.

Collection of the Duke of Mecklenburg, Ludwigslust. Worth 800 *gs.*

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117. Men breaking the Ice for Rats or Otters. The scene exhibits, on the left, an old brick bridge, composed of two arches, near which are four men and two dogs; one of them is breaking the ice with an axe, another assists him with a spear, and a third stands ready with a gun; the remaining person is behind a post, watching. On the opposite side are a horse feeding, and a boy seated on the ice. At the extremity of the bridge is a high wooden erection, beyond which is seen the upper part of a house. The dark clouds which obscure the upper hemisphere offer an effective contrast to the snow-covered bridge. This is a beautiful specimen of art.

1 *ft.* 2 *in.* by 1 *ft.* $\frac{3}{4}$ *in.*—P.

In the collection of J. Hamborough, Esq., Isle of Wight.

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118. A Party prepared for the Chase. The view offers, on the left, a noble mansion, entered by a flight of steps, which a lady and a gentleman are descending; while a negro and two other domestics stand on the top landing. A party of huntsmen, with horses and dogs, attend the distinguished owners of the house; one of them is at the side of a white horse, ready to mount; another, mounted on a roan horse, is sounding a horn; near the latter person is a falconer, with a hawk in his hand; two more attendants, a dwarf, and about

a dozen dogs, are on the left of the group. The sky is overcast, and the general appearance is that of approaching rain.

1 *ft.* 8½ *in.* by 2 *ft.* 7 *in.*—P.

Collection of M. Francken, of Lockeren in Flanders, 1838; 12,350 *fr.* and 10 *per cent.* (540*l.*)

Bought by Mr. Woodin, for D. Acraman, Esq., Bristol.

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119. A Winter Scene. The view represents, on the left, an old cottage, with a wooden erection attached to its side, and some old trunks of trees near it. Among a number of persons distributed over a frozen river are a man pushing along a sledge in which are a lady and a child; a man with his back to the spectator, skating; and three boys and a girl, one of whom has fallen; close to the right are a man and a woman on horseback, preceded by a woman on foot, with a child at her back. The surrounding country is submerged in snow. A good example of the master.

1 *ft.* 2 *in.* by 1 *ft.* 7½ *in.*—P.

Collection of Mr. De Vos, Amsterdam, 1833; 1615 *fl.* and 7½ *per cent.* (145*l.*)

Now in the collection of Mr. Six Van Hillegom.

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120. A Halt of Huntsmen. The company consists of several ladies and gentlemen, who have dismounted from their steeds, and are grouped round a fountain decorated with a figure of a satyr; some of them are seated on the ground. Among them may be observed a gentleman conducting a lady towards a fine stag, the produce of the hunt, which lies on the ground. On the opposite side of the picture is one of the company blowing his horn; near him are a speckled white horse and a gray one; the former is held by a groom. A sumpter mule and numerous dogs there in a

group. This beautiful picture has become a little dark from time. *See* No 317, Vol. I., improved.

1 *ft.* 5½ *in.* by 1 *ft.* 11½ *in.*—P.

In the Public Gallery at Munich. Worth 400 *gs.*

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121. The Miseries of War. The landscape exhibits a hilly country, divided by a river, the banks of which are thickly dotted with rural habitations, the peaceful owners of which have been attacked by military, who, after pillaging them, have set fire to their houses; numbers of the unfortunate peasants are either slain or taken prisoners. Among those distributed along the foreground are a woman and a child, deploring the death of a husband and a parent; near these is a ruffian pulling along a priest by the ear; beyond these is an officer of distinction, on a white charger, attended by three others, one of whom is a trumpeter, sounding his instrument. A woman on her knees, and two children by her side, together with an aged man and two other persons, are imploring mercy of the officer; while at the same time a ruffian of a soldier is insulting the old man. In every part the eye encounters some scene of horror; soldiers stripping the slain, leading off prisoners, or driving away their cattle; and around is seen the dense smoke ascending from the burning houses. This picture is finished throughout with extraordinary care. Description, No. 324, Vol. I., improved.

1 *ft.* 6½ *in.* by 2 *ft.* 5 *in.*—C.

In the Public Gallery at Munich. Worth 600*l.*

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122. A Field of Battle. An open country, of great extent, over which are spread numerous combatants, both of horse and foot, most of whom are engaged in close conflict. Amidst a confused number on the right, may be distinguished a wounded soldier, whose horse has fallen, and he is tumbling

from his seat; another slain horse lies near him, close to which is a foot soldier discharging his piece at an officer on a restive gray charger, who at the same instant is firing off his pistol. Beyond the latter are two cavalry soldiers vigorously attacking their enemies sword in hand. The sanguinary conflict appears to be hottest round the base of the hill, the summit of which is defended by canon. The chief incidents which mark the opposite side are a wounded soldier escaping through a pool of water, in which several lie dead, one of whom was a drummer, and his instrument lies by him. Description, No. 325, Vol. I., improved.

2 *ft.* 1½ *in.* by 2 *ft.* 5 *in.*—C.

In the Public Gallery, Munich. Worth 500*l.*

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123. A Stag Hunt. This superb picture represents an open country, of great extent, divided by a noble river, the left bank of which is adorned with the terrace and gardens of some princely mansion. On the opposite is erected the statue of a warrior near a clump of trees. In this part are a lady and a gentleman seated on the ground, taking refreshments; two others, standing in conversation; a lady on a white horse, with a hawk on her hand; a groom, holding a roan horse; and a band of three musicians. A little retired from this party is a coach drawn by four fine gray horses, from which a gentleman is assisting a lady to alight. Turning the eye to the opposite side, a lady and a gentleman, well mounted, are seen riding full gallop into the river, preceded by a huntsman, who is thrown from his steed into the stream. These, together with a fourth huntsman and a pack of hounds, are approaching a stag in the water, towards which are also arriving a number of people in boats. Painted in the artist's latter time. Description, No. 322, Vol. I., improved.

2 *ft.* 5½ *in.* by 4 *ft.* 3½ *in.*—C.

In the Public Gallery, Munich. Worth 1000*l.*

124. A Lady and a Gentleman halting on a Road. The latter person has dismounted from a gray horse; and having thrown his red cloak over his steed's back, is holding its bridle. The lady is mounted on a bright chestnut palfrey, with her back to the spectator; two dogs follow them. On the right are a peasant, with a bundle on his shoulder and a stick in his hand, and a woman seated, with a child in her arms. Painted in the artist's third manner.

11 *in.* by 11½ *in.*—P.

Collection of Baron Van Brienen Vander Grootelind, Amst.

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125. A Hunting Party halting at a Country Inn. The principal group consists of a lady and two gentlemen; one of the latter, dressed in a scarlet coat, and mounted on a gray horse, is drinking out of a jug; the other has dismounted, while a boy arranges the stirrup of his steed; the lady rides a roan palfrey, and is seen in a front view talking to the host, behind whom is a boy removing a frightened child out of the way of two fighting dogs. A little retired, on the opposite side, are a lady and a gentleman belonging to the party. The distant country is hilly, and partially obscured by haze. This beautiful picture is a fine example of the artist's third style of painting.

2 *ft.* ¼ *in.* by 2 *ft.* 4 *in.*—C.

In the Royal Collection, Buckingham Palace. Worth 500*l.*

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126. Harvest. A landscape represented under the appearance of an approaching storm during harvest-time. A building, with a round tower, stands in the centre, and a corn-field, in which reapers are at work, occupies the left. Several travellers are passing along a road in front, among whom is one leading a laden gray horse, followed by a man and a woman; another woman with a child is reposing at the side of the road.

9 *in.* by 13 *in.*—P.

In the Belvidere Palace, Vienna. Worth 150*l.*

127. A Field of Battle after the Conflict. The scene exhibits the environs of a small town, seen on a hill in the distance, and adjacent to a river on the right. The whole of the foreground is occupied by horse and foot soldiers with their prisoners; of these the most conspicuous group is on the left of the picture, and consists of an officer on a gray horse, before whom a poor woman is on her knees, imploring mercy for a man standing by with his hands bound.

1 *ft.* 6½ *in.* by 2 *ft.* 1 *in.*—P.

This picture has been so much exposed to the sun, that the colours in many parts are decomposed, and become so dark, that portions of the picture are illegible.

In the Palace at Hampton Court.

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128. Wild Duck Shooting. Engraved by Moyreau under the title of "La Chasse aux Canards." *See* description, No. 328, Vol. I. Size, corrected,

1 *ft.* 2 *in.* by 1 *ft.* ½ *in.*—P.

Collection of Mr. Nieuwenhuys; by Messrs. Christie and Manson, 1833. 210 *gs.*

Now in the collection of Henry Bevan, Esq.

A picture nearly corresponding with the preceding, size 1 *ft.* by 1 *ft.* 3½ *in.*—C., was imported by Mr. Hume, with a small collection formerly belonging to the Duke de Berri, 1840. Bought by Messrs. Smith.

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129. Military halting at a Sutler's Booth to Refresh. Engraved by Moyreau under the title of "Quartiers de Refraichissement." *See* description, No. 333, Vol. I.; and read, for size,

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

In the collection of Madame Hoffman, Haarlem.

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130. La Trompette. Three cavalry soldiers halting at a sutler's booth, one of whom has dismounted from a light roan horse, and is seated in a front view caressing the maid; a second, clad in armour, is on a bay horse; the remaining one is a trumpeter, who is also mounted, and seen in nearly a front view sounding his instrument. At some distance off, on the opposite side, are perceived other military on foot. This is a choice example of the master. *See* No. 164, Vol. I.; and read, size,

1 *ft.* 4½ *in.* by 1 *ft.* 2 *in.*—P.

In the collection of the Baron Delessert, Paris.

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131. (The Companion.) Travellers halting at a Country Inn. The principal group consists of two travellers, one of whom has alighted from a gray horse, and is caressing a young woman at a well; the other traveller is mounted on a laden horse; beyond these is seen a man driving a burthened ass. This beautiful picture is farther identified by a copper pot and an earthen pan lying near the well, and a broom standing against it; a cock and two hens are also introduced.

1 *ft.* 4½ *in.* by 1 *ft.* 2 *in.*—P.

In the collection of the Baron Delessert, Paris.

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132. Accident de Voyage. Painted in the artist's first manner. *See* description, No. 30, Vol. I.; and read, size,

1 *ft.* 6¾ *in.* by 1 *ft.* 3 *in.*—P.

In the collection of M. Vanden Schriek, Louvain.

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133 Watering Horses. The view exhibits a hilly scene, with a large piece of water on the left; on the opposite side is a groom on a roan horse descending the bank of the stream,

and leading a restive piebald horse, which follows with reluctance. A youth sits on the banks, another is undressing to bathe, and two boys are in the water. A good production. *See* description, No. 138, Vol. I.

11 *in.* by 1 *ft.* 2½ *in.*—P.

In the collection of the Baron Delessert.

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134. The Fortune-Teller. The scene exhibits on the left a pile of ruins adjoining a rock, having a lofty arched cave under them, at the entrance of which is a company of about eight gipsies round a fire, watching the roasting of a fowl. Near this group are a lady and a gentleman, the latter, attired in a yellow silk robe, is having her fortune told; a little retired from these is a gentleman on a bay horse; other figures are also introduced, and on the opposite side are several persons, some of whom are on the side of an abrupt hill, and others on its summit. This beautiful picture has the charm of a clear sky added to the richest hues of colouring.

1 *ft.* 2 *in.* by 1 *ft.* 3½ *in.*—P.

Formerly in the possession of M. Bourgeois, 1840, 7000 *fr.* (280*l.*)

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135. Harvest-Time, with the appearance of a passing storm. On the left of the foreground is a cart laden with hay, from which the horses are detached, and are standing together; three men are engaged unloading the hay and stacking it. On the opposite side of the picture are a woman seated suckling an infant, and a little boy sitting by her; beyond these is a house of a picturesque character. Exposure to the sun has greatly injured this picture.

1 *ft.* by 1 *ft.* 3 *in.*—P.

In the Palace at Hampton Court.

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136. A Hunting Party arriving at a Country Mansion. Engraved by Moyreau under the title of "La Chasse aux Eperviers," and in the Orleans Gallery. *See* description, No. 334, Vol I.

An heirloom in the family of —— Penryce, Esq., at Yarmouth.

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137. A Woman with a Child at her Back, fording a stream. Engraved by Moyreau under the title of "Le Passage de l'Eau." *See* description, No. 335, Vol. I.

In the Palace of the Hermitage, St. Petersburg. Worth 80 *gs.*

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138. Cavalry attacking a Column of Infantry. Engraved by Moyreau, under the title of "Guerre des Huguenots sous Charles IX., 1562." *See* description, No. 336, Vol. I.

1 *ft.* 9½ *in.* by 2 *ft.* 7½ *in.*—C.

This is a production of the highest excellence, and well worth 500 *gs.*

In the Palace of the Hermitage.

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139. Halt of Travellers. The principal group consists of a man in a gray jacket with yellow sleeves, on a gray horse, with his back to the spectator, and another conducting a roan horse laden with panniers; they appear to have just halted, and are conversing with a man sitting at the side of the road, behind whom sits a woman with a child in her arms; beyond these is seen a traveller on a gray horse, passing over a hill by a clump of trees. On the opposite side are two boys angling.

1 *ft.* 4½ *in.* by 1 *ft.* 2 *in.*—P.

In the Gallery at Hesse Cassel. Worth 200*l.*

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140. A Pilgrim asking Charity. The view represents a pass between lofty hills, surmounted by a castle, and clothed in part with bushy trees. On the left of the foreground is a party of villagers, consisting of two women, a little boy, and a man on horseback; these appear to be in conversation with a woman seated with a child in her arms. A pilgrim has advanced to this company, and is soliciting alms, while his weary companion reposes on the ground. A gray horse laden with baggage is behind the two women; and at a little distance off, is a tilted waggon descending a steep hill. The appearance is that of a fine warm evening. Painted in the artist's first manner.

1 *ft.* 6 *in.* by 2 *ft.*—P.

In the collection of J. Newington Hughes, Esq., Winchester.

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141. A Woman with a Child on her Back. The composition exhibits a sandy road, leading in a winding direction between banks up a hill, on the summit of which is a cavalier on horseback, who appears to have halted to speak to a woman bearing a child on her back. More towards the spectator is a traveller resting on the stump of a tree; and on the opposite side may be observed the roof of a cottage rising above a bank. Painted in the artist's clear or silvery manner.

1 *ft.* $2\frac{3}{4}$ *in.* by 1 *ft.* 1 *in.*—P.

In the collection of Alexander Allen, Esq., Edinburgh.

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142. Le Marchand de Foin. The principal object in this beautiful picture is a ruin with a lofty archway through it, near which are a woman on horseback, with a rake in her hand, and a man at the head of the horse; more towards the spectator are a white horse and a brown one feeding together, and close to the former are a man with his wife and child taking their repast; a little beyond these is a waggon being

loaded with hay, by a man in a boat, and a woman on the top of the waggon. On the opposite side is a boy drawing a girl in a sledge; and a little retired from these are travellers reposing.

1 *ft.* 1½ *in.* by 1 *ft.* 3¾ *in.*—P.

Engraved, No. 42, by Moyreau, under the above title; and also in the Musée Napoleon. Removed in 1816 from the Louvre, and now in the Museum at Berlin. Worth 300*l.*

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143. A Hunting Party watering their Steeds. Engraved by Moyreau, under the title of "L'Abreuvoir des Chasseurs." *See* description, No. 340, Vol. I.

In the Museum at Berlin. Worth 300 *gs.*

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144. Trying Horses. A landscape exhibiting a fine open country with a river on the right, and the ruin of a castle, entered by a lofty archway, on the left; near this building are several persons, some of whom are observing the paces of a white prancing horse, mounted by a gentleman, and apparently going towards a post, where a boy is standing, behind whom are two gentlemen. In this group are two grooms holding two horses, and near the shaft of a column are two women, a man, and two children; one of the former has a basket on her head. In addition to the above, may be also observed men watering horses, women washing, and boys bathing. This admirable picture is painted in the artist's clear or silvery manner.

2 *ft.* 6¾ *in.* by 3 *ft.* 10½ *in.*—C.

In the Museum at Berlin. Worth 700*l.*

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145. A Farrier. The scene represents a house of a picturesque appearance, at the door of which sits a woman with

a child in her arms; and in front of the building are two men, one of whom holds a restive gray horse, which has nearly thrown down the farrier; at the same time a woman is removing a crying child from the back of the animal. Two travellers have also halted, and one of them has alighted from his steed, and is caressing a woman with a basket on her arm, and a child by her side. An early production.

1 *ft.* 2½ *in.* by 1 *ft.* 7 *in.*—P.

In the collection of Earl Beverley.

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146. A Peasant saluting a Sportsman. The view is merely composed of a hill, with a clump of decayed trees at the side, beyond which are faintly perceived a few sheep and a distant mountain. In the foreground is a sportsman, wearing a scarlet dress, on a dark gray horse, looking towards a peasant on foot, who is taking off his hat to salute him. Signed, and dated 1649.

12¼ *in.* by 11 *in.*—P.

In the collection of Earl Beverley.

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147. Breaking-in Horses. This superb picture exhibits the horse in every variety of position and beautiful action. Engraved by Moyreau, under the title of "L'Académie du Manège." *See* description, No. 341, Vol. I. Size, corrected,

2 *ft.* by 2 *ft.* 8 *in.*—C.

In the Palace of the Hermitage, St. Petersburg. Worth 1200*l.*

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148. Seven Cavalry Soldiers near some Tents. Engraved, No. 45, by Moyreau, under the title of "Gardes de Cavalérie." *See* No. 342, Vol. I.; for size, read,

1 *ft.* 5 *in.* by 1 *ft.* 8¾ *in.*—P.

In the choice collection of Mr. Van Loon, Amsterdam.

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149. A Battle between Cavalry and Infantry, under the walls of a ruined fort. Among a body of four cavalry, near the centre of the foreground, is a wounded horse, whose rider lies dead by its side; in the same group is a soldier falling backwards from a spirited brown horse; another, mounted on a restive gray charger, is firing his piece at an adversary on a galloping chestnut horse, who is returning his fire. On the opposite side is a body of infantry stationed near a fort.

2 *ft.* 3½ *in.* by 2 *ft.* 8½ *in.*—C.

In the Dresden Gallery.. Worth 350*l.*

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150. A Hawking Party. The view offers a fine open country, diversified with arable and meadow lands, intersected by hedges, and adorned with clumps of trees and a farmhouse. The party consists of three gentlemen, one of whom stands at the side of his steed; another is arriving at a gallop; and a third is watering his horse in a stream. They are attended by two falconers; the attention of some of them is directed to a hawk, which a heron is attacking. The appearance is that of a fresh autumnal morning.

1 *ft.* 3¾ *in.* by 1 *ft.* 9 *in.*—C.

Sold in the collection oft he Chev. Erard, 1832; 3410 *fr.* (136*l.*)

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151. Travellers halting to Refresh. The view represents a hilly country, with a house on an eminence. On the right of the foreground is a woman sitting against a bank, with a child near her; in the centre stands a bay horse, and near him is a bay one lying down. At a little distance from these is a man approaching with a bundle; and on the left is a loaded waggon. The effect is that of the close of day.

1 *ft.* 5½ *in.* by 1 *ft.* 3½ *in.*—C.

In the Public Gallery, Hesse Cassel.

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152. A Music Party, assembled under the shade of a vine trellis, in front of a house. Among them are three men playing on various instruments, a gay couple embracing, and a gentleman, with a woman by his side, giving the health of the company in a goblet of liquor. A black servant pouring out wine, and a poor woman with a child at her back, asking charity, complete the composition. An early production.

12 *in.* by 9½ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 60*l.*

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153. A Large Party of Ladies and Gentlemen prepared for the sport of Hawking. Engraved by Moyreau, under the title of "Le Buffon des Chasseurs." *See* description, No. 348, Vol. I.

Purchased of Mr. Bruce White, at Paris, 1838, by Messrs. Smith. Now in the collection of the Baron A. de Rothschild.

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154. A Higgler halting to Refresh. The travelling dealer, dressed in a reddish coat and a scarlet cap, is seen near an old tree, giving his horse provender; his cart, in which are his wife and child, stands by, and his dog is close to the front, gnawing a bone. At some distance off are perceived a man and a woman approaching.

12 *in.* by 12 *in.*—P.

In the Public Gallery, Hesse Cassel. Worth 150*l.*

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155. A Hawking Party. The subject is introduced in an open country, represented under the appearance of approaching rain. The principal group consists of two ladies and a gentleman; one of the former, attired in a yellow dress, and mounted on a dark gray horse, is in the centre, and close to the front, with her back to the spectator; the other, holding a fan of feathers, rides an iron-gray palfrey; by the side of

the latter is a gentleman on a piebald horse, with a hawk on his hand, from which he is removing the hood; at the same instant an attendant on foot is casting up the lure. A sportsman in scarlet sits on the ground, with a dead heron and two hawks by his side. The remainder of the party are seen on a hill, in the second distance. This picture is painted in a fine broad style; but unfortunately the hand of the cleaner is too visible in many parts of it.

1 *ft.* 11 *in.* by 2 *ft.* 6½ *in.*—C.

In the Palace of the Hermitage, St. Petersburg.

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156. Travelling Merchants. Engraved by Moyreau, under the title of "Les Marchands Forains." *See* description, No. 354, Vol. I.

In the Palace of the Hermitage, St. Petersburg.

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157. A Hawking Party prepared for the Sport. Engraved by Moyreau, under the title of "Départ pour la Chasse à l'Oiseau." *See* description, No. 357, Vol. I.

In the Palace of the Hermitage, St. Petersburg.

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158. A Young Woman at her Distaff. The view represents a house of an ancient and picturesque appearance, in front of which sits a woman with a distaff in her hand, whose attention is directed to a man in a red jacket, standing by her, holding the reins of a horse; a little retired from these is a sportsman on a brown horse, with his back to the spectator, followed by a dog. A woman amusing a child with a dog is also in the composition.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—P.

In the collection of Lord Colborne.

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159. A Remise, in which are three horses and two men. One of the horses, of a bay colour, stands near the entrance, laden with a package of blue and red cloth; at its side is a man stooping to tie up a sack. The other two horses are feeding at a manger on the left of the picture; and on the same side is a man wheeling a barrow. This picture has become exceedingly dark by time.

$11\frac{1}{4}$ *in.* by $13\frac{1}{2}$ *in.*—P.

Formerly in the possession of Mr. Haywood, a dealer.

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160. Hunting the Hare. The view represents a bald and barren scene, rendered picturesque by the introduction of a party of sportsmen, of whom the most prominent are a lady and a gentleman; the former, mounted on a brown horse, is seen on the left, approaching, preceded by the gentleman on a white horse. In advance of them are a brace of hounds close on the heels of a hare. On the opposite side, and considerably remote from the foreground, are two persons on horseback, accompanied by a man on foot, and several dogs arriving at full speed. In the distance are faintly seen through the prevailing haze of the morning several persons near a river.

1 *ft.* 1 *in.* by 1 *ft.* $2\frac{3}{4}$ *in.*—P.

Sold in the collection of Edward Solly, Esq., by Messrs. Foster and Son.

Now in the collection of Mons. Kalkbrenner, Paris.

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161. A Sutler's Booth, erected against a tree, at which three cavalry soldiers have halted to refresh. One of them, riding a gray horse, is in the act of taking a glass of liquor from a young woman; another stands by the side of his steed, arranging his stirrup; and a third is blowing a trumpet. More towards the spectator is a soldier in armour conversing with a woman, while three of his comrades lie

stretched on the ground, near a drum. A river flows on the opposite side, in which several boys are bathing; and a group of persons are on its bank, waiting the arrival of a ferry-boat. A good example of the master. Description, No. 366, Vol. I., improved.

1 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—C.

In the collection of the Prince d'Arenberg, Brussels.

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162. A Conflict of Cavalry. The scene exhibits a field of battle, in which are depicted the confusion of opposing parties; of those nearest the eye of the spectator is a group of six cavalry combatants, two of whom are struggling desperately together for the possession of a standard; one of them on a roan charger, is aiming a cut with his sword at his adversary, who is prepared to revenge it with his pistol; a third, in a Turkish dress, bestrides a fallen horse, and is defending himself against an infantry soldier, who is levelling a musket at him; to the right is a fourth combatant, on a dark fiery steed, attacking a foot soldier, who is piercing the side of his beast; and beyond these is a fifth, falling headlong from a galloping gray horse. An excellent work of the master.

1 *ft.* $1\frac{1}{2}$ *in.* by 1 *ft.* $6\frac{5}{8}$ *in.*—P.

Collection of John Maitland, Esq.,; by Messrs. Christie and Manson, 1831. 126 *gs.*

Collection of J. M. Oppenheim, Esq.

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163. A Field of Battle. Among a number of combatants distributed along the foreground, is a negro in a scarlet dress, riding a gray charger full gallop towards his adversary, who is wheeling his horse round to receive him; nearer the front is a soldier bestriding his fallen steed, endeavouring to pierce the flank of his enemy's horse. On the right is a Turk, mounted on a black fiery charger, seen in a hinder view.

Several slain lie on the ground, and numerous troops are seen in the distance.

1 *ft.* 1½ *in.* by 1 *ft.* 6⅝ *in.*—P.

Collection of John Maitland, Esq., 1831. 105 *gs.*

In the collection of David Bevan, Esq.

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164. A Party halting at a Country Alehouse. Engraved by Moiette, under the title of "Le Repos des Voyageurs." *See* description, No. 371, Vol. I.

2 *ft.* by 2 *ft.* 6 *in.*—C.

In the Palace of the Hermitage, St. Petersburg.

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165. A Rough Rider breaking in a Horse attached to a post. *See* description, No. 372, Vol. I.

About 1 *ft.* 2 *in.* by 1 *ft.* 6½ *in.*—P.

In the collection of Robert Fergusson, Esq. of Raith, M.P.

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166. Fish Dealers. The view exhibits a mountainous country, divided by an inlet of the sea, on the shore of which are two men standing at the head of a gray horse, observing a woman taking fish from a basket, and laying them on the sands. A man and a boy are also near them; the former is lifting a basket of fish. Upon the slope of a hill, at the extremity of the foreground, are a man seated, a woman with a basket on her head, and two other persons; and on the opposite side is a man conducting a horse laden with casks.

1 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

In the collection of C. Sillems, Esq., Hamburg.

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167. Three Military halting at a Sutler's Booth. One of them stands at the side of his horse, with his hand on its saddle. *See* description, No. 376, Vol. I. For "the Duchess de Berri," read, "in the Louvre."

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168. A Man and a Woman emptying Baskets of Fish. The scene represents the seacoast, and the principal group consists of two gentlemen, one of whom, mounted on a dark roan horse, has a gun in his hand; the other has alighted from a bay horse, and holds the bridle of his steed. The attention of both of them is directed to a man and woman, who are on their knees, emptying a basket of fish; a youth lies on the ground near them. At some distance off are a man with a pack at his back, preceded by a woman, going towards a tower on a hill.

12 *in.* by 13½ *in.*—P.

Collection of Mr. O'Niel, 1834. 76 *gs.*

In the collection of Edward W. Lake, Esq.

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169. Watering Horses near a Moat, and a bridge composed of two arches. Engraved by Moiette, under the title of "Chevaux à l'Abreuvoir." *See* description, No. 378, Vol. I.

In the Palace of the Hermitage, St. Petersburg.

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170. Grooms watering Horses. The view represents a river, crossed at the extremity of the foreground by a bridge. Among the several persons and horses in front, may be noticed a man, with a boy behind him, on a white horse, which is galloping out of the water; a groom on a chestnut horse is also leaving the stream, and a third man holds a restive bay horse by a cord. Two youths are on a bank of the stream, and two others are bathing; beyond these is a groom in danger, his horse having fallen in the water, by the restive plunging of a led horse. Painted in the artist's second manner.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—P.

In the collection of the Earl of Ashburnham, Battle.

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171. Banditti attacking Baggage Waggons, in a bleak and barren country. The principal group, occupying the centre, consists of a waggon drawn by two horses, one of which has fell, and the other is held by a robber, while one of his companions, wearing a cuirass and a buff jerkin, mounted on a gray horse, is threatening the life of a man who is on his knees, imploring mercy; at the same instant a man in the cart is defending himself against another well-mounted highwayman, who is aiming a blow at him with the butt-end of his pistol. A second waggon is at a little distance off, and around are seen marauders pursuing the affrighted peasants.

1 *ft.* 4 *in.* by 1 *ft.* 7 *in.*—P.

Collection of Lord Charles Townsend, 1819. 60 *gs.*

Sir G. Warrender, 1837; Messrs. Christie and Manson. 151 *gs*

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172. A Man watering his Steed, and a Sportsman with a Gun. A landscape, representing an arid country, with a hill on the right, surmounted by a cottage, a hay-rick, and a few straggling trees; the opposite side is watered by a river, bounded by distant sandhills. A sportsman on a brown horse, with a gun on his shoulder, and followed by a boy on foot and a dog, is approaching on a winding road, which leads over the hill; and in advance of him is a woman with a pack at her back, sitting at the roadside. Considerably beyond these are a man and a boy, near the house already noticed. A man is watering his steed at the river; a traveller with a pack at his back, and other persons, are some distance from him. Painted in a gray cool tone of colouring.

1 *ft.* 11 *in.* by 2 *ft.* 4 *in.*—C.

In the collection of the Duke of Hamilton, Hamilton Palace.

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173. A Man on Horseback; and another on foot, with a gun on his shoulder. Engraved by Aliamet, under the title

of "Garde avancé de Hulans." *See* description, No. 385, Vol. I.; and read, for size,

About 1 *ft.* 3 *in.* by 1 *ft.* 5 *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 180 *gs.*

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174. A Field of Battle. Engraved by Le Bas, under the title of "Attaque de Troupes Légères." *See* description, No. 387, Vol. I.; and read, for size,

2 *ft.* by 2 *ft.* 9½ *in.*—C.

In the Palace of the Hermitage, St. Petersburg.

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175. A Sportsman on Horseback. On the foreground of a mountainous landscape are, a gentleman dressed in scarlet, on a gray horse, and a man seated on some timber, with his back to the spectator. They appear to be speaking to a peasant who stands by, leaning on a stick; beyond these are a man arranging the saddle of his horse, and a boy; and still more distant are a laden ass and the driver.

1 *ft.* 4 *in.* by 1 *ft.* 8½ *in.*—P.

In the collection of C. Sillems, Esq., Hamburg.

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176. Three Sportsmen halting at an Alehouse to Refresh. Engraved by Bœce, under the title of "Cabaretier des Chasseurs." *See* description, No. 388, Vol. I. For size, read,

11 *in.* by 11 *in.*—P.

In the Palace of the Hermitage, St. Petersburg.

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177. A Man on Horseback in Conversation with a Woman. A landscape, representing a barren country, on the foreground of which is a peasant, wearing a red cap, on a gray horse, apparently speaking to a woman seated on a bank, with an infant sleeping in her arms, at whose side lies a

weary traveller; and some distance off is a man ascending a hilly road. Painted in a clear and silvery tone.

About 1 *ft.* 1 *in.* by 1 *ft.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 160*l.*

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178. A Hawking Party, composed of four ladies, two gentlemen, and a dwarf attendant. Among them, and on the right, may be noticed a gentleman on a restive gray horse, blowing a horn, at the sound of which a lady on a piebald horse is galloping towards him, raising at the same time her hand to her face, and watching the evolutions of a hawk; behind her are two other ladies mounted, followed by three dogs, and attended by the dwarf. The remainder of the party are a little retired on the left, and one of them, riding a gray horse, is casting up the lure. This picture has become a little too dark and foxey in tone; it is otherwise admirably painted.

1 *ft.* 3¼ *in.* by 1 *ft.* 1½ *in.*—P.

In the Palace of the Hermitage. Worth 200*l.*

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179. Post Horses baiting. Engraved by Ozanne, under the title of "Les Relais Flamands." *See* description, No. 391, Vol. I.

In the Palace of the Hermitage.

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180. A Farrier shoeing a Piebald Horse. Engraved by Duret, under the title of "Le Maréchal de Campagne." *See* description, No. 393, Vol. I.

1 *ft.* 1 *in.* by 1 *ft.* 2½ *in.*—P.

Taken from the Louvre in 1815, and restored to the Public Gallery, Hesse Cassel.

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181. Travellers with Laden Horses on a Road. The view offers an open country of a broken and undulating surface, destitute of trees. The figures which give interest to the scene occupy some rising ground on the right, and consist of a young woman sitting with an infant in her lap, and two peasants, one of whom, in charge of a bay horse, has halted to caress the female, the other is passing on with a gray horse laden with panniers and bundles of goods; in advance of these are four travellers with two laden horses, traversing the bank of a river on the left; and still more remote may be observed a man and his beast reposing. The appearance is that of the fine evening of an autumnal day. Painted in the third manner of the master, clear and silvery in tone.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

Bought in 1835 of Mr. Stacey of Norwich, by Mr. O'Niel, from whom the Writer obtained it, and sold it to Brooke Greville, Esq., in whose collection it was sold at auction by Christie and Manson, 1836, for 336*l.* Bought by Charles Cope, Esq.

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182. Drivers halting with their Cattle. Engraved by Fillœul, under the title of "Les Voituriers." *See* description, No. 396, Vol. I.

In the Palace of the Hermitage, St. Petersburg.

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183. Grooms watering Horses. The view is chiefly composed of a large river bounded by buildings, and an old brick tower surmounted by a statue. A man and a boy mounted on a gray horse are quitting the river, followed by a bay horse. Another groom, in a blue jacket, and riding a bay horse, is letting his beast drink. Close to the left are two women washing linen, and a man preventing a sorrel horse

from entering the water. On the opposite side are two others watering their steeds, and three boys bathing.

1 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—P.

In the Public Gallery at Dresden. Worth 400*l.*

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184. View on a Canal in Winter. The composition is distinguished by a ruin on the left, in front of which is erected a tent, and near it are a man arranging the harness of a white horse, and a groom giving provender to a brown one. About the centre of the view is a sledge, containing a lady, drawn by a horse richly caparisoned, driven by a man in a red dress. Several children and others are amusing themselves on the ice.

About 1 *ft.* 1½ *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Stevens, Antwerp, 1837, 6000 *fr.* (240*l.*)

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185. Cavalry charging Infantry. The field of conflict exhibits an open country, over which are spread the opposing armies, a great portion of whom are but faintly perceived through the dense volumes of smoke. Among a confused number of combatants in the foreground is a group in the centre, consisting of a young man on a bay fiery charger, raising his arm to fell his adversary with the butt-end of his pistol, while the latter, who is on foot, defends himself with his sword. A second cavalry soldier, on a white spotted horse, is levelling his piece at a body of infantry posted at the side; a third soldier has his horse killed under him, and is himself severely wounded in the head; another wounded horse and two dead men lie at the side. On the left of the picture is a soldier mounted on a piebald horse, galloping through some water, and at the same time turning and firing at his pursuer on a bay horse. This

excellent picture was painted in the artist's middle time. *See* description, No. 475, Vol. I., improved.

1 *ft.* 10 *in.* by 2 *ft.* 1 *in.*—C.

Exhibited for private sale, in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 700*l.*; not finding a buyer, it was put up at auction in the same collection, at Paris, 1837, and sold for 11,602 *fr.* (464*l.*); since purchased by Mr. Chaplin.

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186. Halt of Military at a Sutler's Booth. This capital picture is composed of a great number of figures and horses, distributed in successive groups throughout the landscape, many of which are but faintly visible, on account of the gray mist of the evening. The principal group is disposed around a large tent on the left, from which several flags are flying; among the party is a cavalier on horseback, with a lady up behind him, and near them is a dismounted horse, with a pike attached to the saddle. A cripple without legs, seated on a sledge, is approaching from the opposite side to solicit charity. Painted in a cool gray tone of colour.

About 1 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—C.

In the Royal Palace at Windsor. Worth 400 *gs.*

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187. The Horrors of War, or the Sacking of a Village. *See* description, No. 257, Vol. I.

Purchased by Mr. Arteria, 1838, together with the whole of the Boursault Collection, for Edmund Higginson, Esq., of Saltmarsh Castle.

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188. A Groom on a Kicking Horse. Engraved by Wieth, under the title of "Le Manège." *See* description, No. 407, Vol. I. For size, read,

1 *ft.* 8 *in.* by 1 *ft.* 3½ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 300*l.*

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189. Breaking-in Horses. The composition is distinguished by a man on a restive gray horse, near the head of which is another man on a dark brown one; two persons stand near looking on; more towards the spectator are a groom, in a yellow jacket, holding a brown horse, and a boy playing with a dog; and close to the side are some persons on a wall.

1 *ft.* 2 *in.* by 1 *ft.* $3\frac{3}{4}$ *in.*—P.

In the collection of the Duke of Buccleuch.

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190. Banditti attacking Baggage Waggons. The scene offers a hilly country, with a lofty cottage on an eminence in the centre; the sides of this hill are clothed with trees, and a river flows round its base. On the foreground are a villain ill-treating a woman, and another stabbing a man. Close to these are two men fighting, one of whom, clad in armour, is mounted on a bay horse, the other rides a gray one; behind the latter is a soldier armed with a spear, and a man lying dead. Two of the baggage waggons are in the stream, where the chief body of the banditti are engaged. Painted in the artist's first manner.

2 *ft.* 2 *in.* by 3 *ft.* 5 *in.*—C.

In the Belvidere Palace, Vienna.

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191. A Field of Battle. The view exhibits on the right a bridge composed of a single arch, forming the entrance of a garrison town, from whence a body of infantry are sallying and repulsing a charge of cavalry; in the conflict a horse and its rider are falling over the bridge, three men and horses are in the stream, one of the former has plunged headlong into the water, another is attacking an enemy, who holds his horse's bridle. Beyond these is a boat filled with military, who are firing at a party on the opposite bank. The left of the picture is occupied by a confused number of combatants

amongst whom are two foot soldiers defending themselves with bayonets against a horseman, who has just arrived at a gallop on a gray charger, and behind whom are two cavalry soldiers struggling in close conflict. The confusion and movement of a sanguinary battle are visible in every part of the piece. Painted in the artist's second manner.

2 *ft.* 8½ *in.* by 3 *ft.* 5½ *in.*—C.

In the Royal Palace at Turin. Worth 600*l.*

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192. A Hawking Party, composed of a lady and three gentlemen. Engraved by Scott. This is a superlative specimen of the master. *See* description, No. 414, Vol. I. For "Stafford Collection," read "Bridgewater, Lord Francis Egerton."

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193. A View of the Dunes in Holland, composed of a high hill of a yellow sandy soil, surmounted by two decayed trees, and varied with a few patches of wild herbage. A road leads round its base, on which is a traveller, and at the extremity of the road are seen two men. At some distance on the left stands a low cottage. This is an admirable study from nature, clear and sparkling.

6¾ *in.* by 8½ *in.*—P.

In the collection of the Baron Nagle Van Ampden, Hague.

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194. A Man bridling a Gray Horse. A view over a bald and sterile country, represented under the effect of a cold evening. A cottage stands on the right, near which are a brown horse lying down, and a man putting a bridle on a gray one; and towards the opposite side is a boy in a blue jacket teasing a dog.

12 *in.* by 15 *in.*—P.

In the Public Museum at Frankfort.

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195. The Siege and Attack of a Fortress on the Banks of the Danube.

A picture so described was put up at a sale in the collection of Sir William Hillary, 1800, and sold for 420 *gs.*

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196. Boys Bathing, and a woman holding a child on the back of a horse. *See* description, No. 417, Vol. I. For "Marquis of Stafford," read, "Bridgewater Collection, Lord Francis Egerton."

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197. (The Companion.) Grooms watering Horses. *See* description, No. 418, Vol. I. Read "Lord Francis Egerton."

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198. An Equestrian Portrait of De Heer Mogge Muilman. He is dressed in the costume of the period, consisting of a large hat and a buff jacket, and is mounted on a fine black charger. The figure in this excellent picture is by the pencil of Terburg, and the horse and landscape are by Wouwermans.

2 *ft.* 9¼ *in.* by 2 *ft.* 4 *in.* (*copper.*)

In the collection of Mr. Mogge, Muilman, Amsterdam.

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199. A Stag Hunt. The subject is introduced in a hilly and richly-wooded country, and the sportsman's pleasure is represented on the point of closing, the dogs having caught the game at the foot of a clump of trees on the left. Among the gentlemen "in at the death" are, one dressed in blue, mounted on a white horse, with a dark spot on its haunch; he appears to have just arrived at full gallop; another on a dark bay, is in the act of raising his spear to pierce a fallen stag, another stag has just bounded up and is caught by the dogs. A lady well mounted is also in the party, and many others, both on horseback and on foot, are seen arriving. This is an admirable production.

About 1 *ft.* 7 *in.* by 2 *ft.*—C.

In the collection of the Duke of Buccleuch, at Dalkeith.

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200. View on the Seashore, people with fish, &c. *See* description, No. 424, Vol. I.

Claimed from the Louvre by the Allies in 1815.

Now in the Public Gallery, Hesse Cassel.

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201. Four Cavaliers halting at a Farrier's Shop. Engraved in the Musée Français, under the title of "Le Maréchal Ferrant." *See* description, No. 428, Vol. I.

1 *ft.* 1 *in.* by 1 *ft.* 2½ *in.*—P.

In the Public Gallery, Hesse Cassel.

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202. The Leaping Bar. Near the walls of a fortified town are three gentlemen observing the action of a fine horse, which a groom is teaching to leap. A boy holding a gray horse is in front; and a little beyond these is a bay horse, attached to a post. On the top of the wall are seen three men.

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203. (The Companion.) A Halt of Cavaliers at a Mansion, one of whom is mounted on a prancing piebald horse; a second has alighted from a gray one, which is held by a boy, and is near the fragment of a column, tying his boot. A man with a saddle in his hands, and two horses near a wall, complete the composition. These pictures have become a little dark by time.

1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*—P.

In the collection of Lord Saye and Sele, Belvidere.

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204. Military halting at a Sutler's Tent. One of the soldiers, wearing a steel helmet and a buff jerkin, is on a prancing gray horse, seen in a side view; another is a trumpeter, represented in a front position, poising his instrument on the holsters of his charger; a third has dismounted, and

is caressing the maid, who is serving him with a glass of liquor. Some cavalry arriving, and the distant tents of an army, give additional interest to this clever picture.

About 1 *ft.* 4½ *in.* by 1 *ft.* 2 *in.*—P.

In the collection of Lord George Cavendish.

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205. A Hawking Party, composed of five gentlemen well mounted, &c. Engraved in the Musée Napoléon. *See* description, No. 429, Vol. I.; and read, for size,

2 *ft.* 1 *in.* by 2 *ft.* 7 *in.*—C.

Removed from the Louvre in 1815, and now in the Public Gallery, Hesse Cassel.

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206. The Hay-rick. Among the objects which chiefly arrest attention in this excellent little picture, are a peasant in a hay-cart (from which the horses are taken), putting up hay to a man on a high rick. Nearer the spectator is a third labourer filling a barrow with provender, which a brown horse is eating, while a gray one is browsing the surrounding herbage. Near these is an old cottage, in front of which is a woman sitting on the ground, with a child in her arms, and a boy by her side, who is playing with a dog. On the opposite side is a youth crossing a plank over a brook, beyond whom are seen harvest people at work.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Sold in the collection of John Maitland, Esq., by Messrs. Christie and Manson, 1831. 255 *gs.*

Bought by Messrs. Woodburn.

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207. View over an Open Country during Harvest. The figures which give interest to the scene, consist of a gentleman on a brown horse, with his back to the spectator; a beggar with a wooden leg, accompanied by a woman; a gen-

tleman, standing by the side of a gray horse; a man with a hoop, on which hawks are perched; two monks, and a third gentleman on a bay horse. In addition to these, are seen harvest people refreshing, and others at work in the field. There is also introduced a laden waggon, drawn by four horses. A passing cloud indicates approaching rain.

1 *ft.* 3 *in.* by 1 *ft.* 9½ *in.*—C.

Bought by the Writer in 1829 of Mr. Heris, at Brussels.

Sold in the collection of George Morant, Esq., 1832. 145 *gs.*

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208. The Sportsman. The scene represents a bald and open country, with a hillock on the right, and a sedgy pool of water at its side. On the foreground is a youth in a blue dress, standing with his back to the spectator, holding a gray horse, while its rider, who is on a bank at the side, is firing at a bird. He is accompanied by a lady in a yellow dress, mounted on a pale dun-coloured palfrey. A shepherd and a few sheep are seen on a hill, near a pollard willow. An excellent little picture.

9 *in.* by 11 *in.*—P.

In the collection of the Baron Fagel, Hague.

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209. Halt of Market People. The scene represents a hilly site, varied with a few bushes and a withered tree. A party of market people have halted on the foreground; of these three are women, two of whom are seated, and one has a little boy by her; they are accompanied by a man, who is removing a basket from the back of an ass, near which is a brown horse. Beyond this group is a man on a gray horse; and still more remote is a traveller ascending a steep road,

on the summit of which is a cow. This is an early work of the master.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*—P.

Exhibited in the British Gallery, 1836, and then belonging to Wm. Hastings, Esq.

Sold at auction, 1840. 74 *gs.*

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210. Travellers reposing. Near an old tree, in the foreground of a barren country, are a gray horse browsing, and a bay horse cropping the leaves of the tree; beyond these, on the right, are a woman with a child in her arms, and two men reposing; and at some distance off, on the summit of a hill, is a post-waggon halting at a cottage. This pleasing picture is painted in the artist's second manner.

1 *ft.* 1½ *in.* by 1 *ft.* 4 *in.*—P.

In the collection of Newington Hughes, Esq.

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211. A Battle between Infantry and Cavalry. This picture is distinguished from others by a group of combatants in front, among whom is a negro bestriding a wounded horse, defending himself with a spear against a foot soldier, who is levelling his gun at him. Behind the former is a soldier in a scarlet dress, riding full gallop on a white horse; and at the same time turning round, to let fly an arrow at a pursuing enemy.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

In the Public Gallery, Hesse Cassel.

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212. The Destruction of Sodom, &c. The principal group which meets the eye in this picture are Lot and his two daughters, accompanied by an angel, escaping from the doomed cities of Sodom and Gomorrah, which are seen in the middle distance, extending along the whole of the view, and filling the hemisphere with dense volumes of smoke from the blazing

buildings. The patriarch, clad in the eastern costume, is hastily approaching the front ground, under the guidance of an angel, followed by his daughters carrying a bundle of goods. Description, No 438, Vol. I., corrected.

1 *ft.* $1\frac{1}{4}$ *in.* by 1 *ft.* $3\frac{5}{8}$ *in.*—P.

In the collection of Mr. Van Loon, Amsterdam.

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213. A Landscape, representing an open hilly country, divided by a river, on the banks of which are three horses; one of them is lying down. A single tree grows foom a bank on the right. This diminutive specimen of the master is painted in his silvery manner.

$4\frac{3}{4}$ *in.* by $6\frac{1}{2}$ *in.*—P.

Formerly in the possession of Peter Norton, Esq.

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214. Military halting at a Sutler's Booth. The subject is grouped on the left of the picture, and consists of eight horses, and upwards of that number of men; of these the most conspicuous are a standard-bearer on a white horse, who is taking off his hat to thank a comrade for drinking his health; a trumpeter on a prancing horse, of a dun colour, blowing his instrument; in front of the former is a dismounted soldier, holding the bridle of his steed, and at the same time endeavouring to embrace the maid. In the opposite side are a soldier on a dark bay horse, with a woman up behind him; and a poor cripple, begging. Description, No. 447, Vol. I., improved.

1 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—P.

In the Museum at the Hague. Worth 250 *gs.*

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215. A Stag Hunt. Four gentlemen and a lady, well mounted, and accompanied by attendants and dogs, in pursuit of a stag, which the dogs have caught; and one of the

huntsmen is in the act of spearing the animal. The landscape exhibits a highly picturesque country, with a bridge over a rapid stream. On the right is a man angling, and in the distance a ruin. In this beautiful picture the figures are subordinate to the landscape. Description, No. 449, Vol. I., improved.

$11\frac{1}{2}$ *in.* by $18\frac{1}{2}$ *in.*—P.

In the Public Gallery at Amsterdam. Worth 300*l.*

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216. Breaking-in Horses. The principal features in this picture are a gentleman on a sorrel horse, riding round a post, at which stands a groom with a whip in his hand; a group, consisting of a stout gentleman, a lady, and a cavalier wearing a hat and feathers, are looking on; and behind these are a woman with a basket at her back, and a man taking down a child from a wall. Before the group already noticed stands a man, having the appearance of a horse-dealer. On the opposite side of the post is a groom on a bay mare, which a stallion is leaping, and from the heels of which a woman with a basket of apples is escaping. Painted in the artist's second manner.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P.

In the collection of Earl Spencer, Althorp.

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217. Travellers halting at an Old House, situate on the left of the picture. One of them is on a fine piebald horse; the other, wearing a red cap, appears to be about to mount a bay horse; a little beyond these is a groom, riding a restive gray steed down the bank of a river, in which two boys are bathing, and two others are preparing to enter the stream; two boys are also seen on a wall, near the door of the house. On the opposite side are two dogs quarrelling; one of them is held by a boy. Painted in the latter time of the artist; clear and beautiful in tone.

1 *ft.* 4 *in.* by 1 *ft.* $8\frac{3}{4}$ *in.*—P.

In the collection of the Baron Verstolke de Soelen, Hague.

218. Two Gentlemen hawking. In the foreground of a landscape representing a hilly site, is a page in a yellow dress, with a red cloak on his arm, holding a restive gray horse, from which the owner has dismounted, and is caressing a young woman who is milking a goat; his companion is on the opposite side, with a hawk on his hand. A dog is slaking its thirst at a pool in the foreground. Painted in the artist's second manner. Description, No. 458, Vol. I., improved.

12 *in.* by 15 *in.*—P.

In the collection of M. Van. Sasseghem, Ghent.

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219. Winter. This very clever picture is chiefly composed of an old stone bridge, formed of two arches, over a frozen river. Among a number of persons distributed over the ice, may be noticed a man with a faggot on his back, accompanied by a boy in a blue coat. In advance of them are a youth playing at hockey, and an old man near a bay horse, which is feeding out of a sack.

1 *ft.* 4 *in.* by 1 *ft.* 7¾ *in.*—P.

Formerly in the possession of Mr. P. Norton.

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220. Departure of a Hawking Party. This very beautiful picture exhibits a brilliant company of ladies and gentlemen, assembled, with their attendants and dogs, to enjoy the pastime of hawking. Among them are a lady in a yellow dress on a roan palfrey, bending forward to speak to a gentleman who is about to mount a gray horse; and another lady, seated on a black horse, in the act of casting off a hawk. A huntsman on a white steed is making a signal for departure, by winding his horn. Close to the front are two falconers, one of whom carries a hoop, on which the hawks are perched; the other is seated, with a bird on his hand. The picture is painted in the artist's second manner. Description, No. 460 Vol. I., improved.

2 *ft.* 10½ *in.* by 3 *ft.* 5¼ *in.*—C.

In the Public Gallery at Dresden. Worth 700 *gs.*

221. (The Companion.) A Hunting Party, assembled in front of an ancient mansion, situate on the left of the picture. The party chiefly consists of a lady, attired in a blue dress, mounted on a roan palfrey, shading her face with a fan; a gentleman on a restive gray horse, on her left; and a lady on a bay horse, holding up a parasol, is beyond them. Nearer the spectator is a huntsman on his knees, busy with two dogs; two falconers, bearing hoops on which hawks are perched, are also in the suite. In the opposite side of the picture is a groom exercising a horse round a post. This is very inferior to the preceding, the colouring having become too brown to be agreeable.

2 *ft.* 10 *in.* by 3 *ft.* 5½ *in.*—C.

In the Public Gallery at Dresden. Worth 450*l.*

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222. Restive Horses. The principal group consists of a fine gray mottled stallion, which is rearing up, and a restive dun-coloured mare. The former is restrained by a groom, who holds him by a long cord, assisted by a man with a stick. The movement of the animals appears to have knocked down a boy, who lies sprawling on the ground with his hat off. They are near a shed, within which are seen two horses. At a little distance are two men on horseback, one of whom appears to be hallooing, and still farther are a woman and a child passing along the side of a high bank. *See* description, No. 465, Vol. I., improved,

1 *ft.* 5½ *in.* by 1 *ft.* 2½ *in.*—P.

Sold in the collection of M. Vander Pals, Rotterdam, 1824 2615 *flo.* and 5 *per cent.* (240*l.*) M. Verbruggé, Hague, 1831, 2650 *flo.* (242*l.*)

Imported by Mr. Chaplin, and sold to Brook Greville, Esq., from whom the Writer had it in exchange. It has since passed through the hands of Mr. Brind, and was lastly sold by Mr. Chaplin, at Paris.

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223. An Army defiling through a Hilly Country. The composition offers on the left of the foreground, a cart drawn by two horses, on one of which the driver is seated sideways, and a woman sits on the baggage; an officer on horseback, accompanied by a soldier on foot, are at the side of the cart, and a beggar with a wooden leg is at the head of the horses. Near the side are several cavalry, forming the van of the army, which extends to the opposite side of the view, where it is seen traversing a river, and another portion of it is at the same time winding round the hill in the distance. *See* description, No. 466, Vol. I.

Sold in the collection of Mr. Pennel, by Mr. Phillips, 1835, 83 *gs.*

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224. A View on the Seacoast. This delightful little study from nature is composed, on the left, of a sandy hill, with a building on its summit, only a part of which is seen; a winding road round the base of the hill leads to the sea-beach. A man with a pack at his back, followed by a dog is on the road, and two other persons are seen in the distance. Painted in a clear and silvery tone of colouring.

$7\frac{1}{2}$ *in.* by $6\frac{1}{2}$ *in.*—P.

Collection anonymous, by Messrs. Foster and Son, 1832. 17 *gs.*

In the collection of Charles Brind, Esq.

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225. A Horse Fair in the Neighbourhood of a Dutch Town. *See* description, No. 470, Vol. I.; in addition to which may further be noticed, at some distance from the foreground, a crowd of persons looking at a puppet-show. For size, read,

1 *ft.* $8\frac{1}{4}$ *in.* by 2 *ft.* 5 *in.*—C.

In the Royal Collection, Buckingham Palace.

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226. A Stag Hunt. This capital picture exhibits a mountainous country of great extent, abounding with wood, and

bathed by a noble river flowing on the right. A clump of old trees rises in the centre of the foreground, at the foot of which is the weary object of pursuit, feebly bounding along, pursued and surrounded by numerous dogs and huntsmen. Among the latter is a gentleman in a scarlet coat, on a brown horse, seen in a hinder view, attacking the stag in front with a spear. Before him is a second huntsman arriving full gallop; and on his right are a lady on a gray horse, accompanied by a gentleman who is sounding his horn, also arriving, followed by another lady. Beyond these is a rustic bridge over a deep chasm, through which issues a gush of water. Around are seen huntsmen coming from all quarters, one of whom, in passing the river, is thrown from his horse. The general appearance exhibits that of a cool gray evening. *See* description, No. 477, Vol. I., improved. For size, read,

2 *ft.* 5 *in.* by 4 *ft.* 4¾ *in.*—C.

Purchased by Mr. Buchanan, from the collection of the late Edward Gray, Esq.

Exhibited in the British Gallery, 1840. Sir Thomas Baring, Bart.

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227. Cavalry arriving with Prisoners. The picture exhibits the fatal result of a battle between military and unarmed peasantry. Among a small body of cavalry arriving on the foreground is one on a white horse, bearing two flags in his hand; three prisoners are marching before him, and two others are attached to the tail of his horse. Close to the left is a cart laden with the wounded, one of whom interests a woman who is near, deploring the calamity. At a little distance is seen an officer at the entrance to a fortress, welcoming the arrival of several persons.

1 *ft.* 5½ *in.* by 1 *ft.* 4½ *in.*—P.

In the Public Gallery at Hesse Cassel.

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228. Peasants and two Pilgrims at a Rustic Hovel. A boy and a girl playing at a puddle. *See* description, No. 480, Vol. I.

Sold in the collection of the Chevalier Erard, Paris, 1832, 4500 *fr.* (180*l.*)

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229. Hawking Party, consisting of three gentlemen and four attendants, with dogs and hawks. *See* description, No. 481, Vol. I.

Collection of the Chevalier Erard, Paris, 1832, 3410 *fr.* (136*l.*)

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230. Halt of Huntsmen, on the bank of a river near a little wooden bridge. One of them has dismounted and stands by his steed, which is held by a groom, and is apparently speaking to a lady on horseback. Another of the party has his back to the spectator, and holds a hawk on his hand, and the remaining one is watering his steed in the river. They are accompanied by attendants with dogs.

$10\frac{1}{2}$ *in.* by 13 *in.* (*copper.*)

Collection of the Chevalier Erard, Paris, 1832, 3201 *fr.* (128*l.*)

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231. A Stag Hunt. One of the huntsmen, on a brown horse, has a lady up behind him. *See* description, No. 482, Vol. I. For size, read,

2 *ft.* 9 *in.* by 4 *ft.*—C.

Collection of M. Van Lankeren, Antwerp, 1835. Bought in at 5000 *fr.* (200*l.*) Subsequently purchased by Mr. Joseph Woodin, for 4500 *fr.* (180*l.*)

Sold in the collection of Michael Zachary. Esq., by Messrs. Christie and Manson, 1838, for 135 *gs.* Bought by Mr. Arteria.

Now in the collection of Edmund Higginson, Esq.

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232. A View of the Seashore, with men loading a waggon

with baskets of fish, &c. &c. *See* description, No. 483, Vol. I. For size, read,

2 *ft.* 1 *in.* by 3 *ft.* 4 *in.*—C.

Collection of M. Van Lankeren, Antwerp, 1835, 8000 *fr.* (320*l.*) bought in.

Subsequently purchased by Mr. Zachary, at the sale of whose collection, in 1838, by Messrs. Christie and Manson, it sold for 380*l.* Bought by Col. Wilson.

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233. A Hawking Party halting at an Ancient Mansion. Among the company are a gentleman on a bay horse, seen in a front view, with his hat in one hand, and a hawk perched on the finger of the other; behind him is a lady on a chestnut palfrey, raising her veil with one hand, and holding a hawk on the other. A second huntsman, in a brown dress, stands by the side of a fine gray horse, ready to mount; near these is a page holding two dogs in leash. On the opposite side, and a little retired from the front, is a groom watering two horses in a river. A few buildings are discovered in the surrounding country, the distant parts of which are partially obscured by haze. The figures and animals in this superb picture are larger than usual, yet they are nevertheless finished with the same elaborate care as his smaller works. *See* description, No. 478, Vol. I., improved.

1 *ft.* 10½ *in.* by 2 *ft.* 2 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 950*l.* Not finding a purchaser at that sum, it was put up at auction in the same collection, at Paris, 1837, and sold for 18,375 *fr.* (735*l.*)

In the collection of the Baron Lionel de Rothschild.

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234. A Party of Cavaliers and others halting at a Rustic Inn, composed of a thatched shed built against some ruins. In the composition may be noticed a boy riding a goat, which

a girl is pulling by a string; a boy caressing a dog and a gentleman looking at him; a groom arranging the saddle of a bay horse which the owner is waiting to mount. On the right are two travellers on horseback descending the bank of a river to water their steeds. A highly finished but rather dark picture.

1 *ft.* 5 *in.* by 2 *ft.* 10 *in.*—P.

In the Public Gallery at Hesse Cassel.

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235. The Miseries of War. This most appropriate appellation is affectingly exemplified throughout a wide range of country, in every part of which some painful scene of horror presents itself. This and other such pictures should be hung in the private chambers of kings, to remind them of the awful consequences of tyranny and bad government. As a work of art it justly merits the high eulogiums which have ever been passed upon it. *See* descripton, No. 486, Vol. I.

Collection of M. Van Lankeren, Antwerp, 1835. Bought in at 14,500 *fr.* (580*l.*) Subsequently purchased by Lord Northwick and submitted for public sale in his Lordship's collection, by Messrs. Christie and Manson, 1838. Bought in at 808*l.*

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236. Watering Horses. The view offers a hilly country of a white sandy soil, watered by a river flowing along the foreground, in which three men are watering horses; one of them has dismounted and stands by the side of his steed while it drinks. A man and four boys are on the bank of the stream, two of the latter are kneeling; two other youths are in the water, and two more in a boat. On the right of the picture are a few trees and a pigeon-house, near which is a bridge connecting two hills. This beautiful picture is painted in the artist's gray or silvery manner.

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—P.

In the collection of the Duke of Mecklenburg, Ludwigslust.

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237. Two Travellers watering their Steeds, three men angling, and a boy bathing. *See* description, No. 485, Vol. I.

The Writer has been informed that this picture was sold by Mr. Wright of Edinburgh, to J. Stewart for 500*l.* At the sale of that gentleman's pictures in 1835, it was sold for the small sum of 152 *gs.*; between the period of the first and last sales the picture had been cleaned.

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238. An Encampment in an Open Country of a sandy and sterile soil. The principal group which meets the eye, consists of about thirteen figures and seven horses distributed in front of two tents; of these, the most conspicuous is a man in a blue jacket mounted on a fine piebald horse: seen in a profile view, behind him is an officer on a sorrel horse in a front view, and close to the side are two unharnessed horses attached with halters. In the centre of the foreground are an officer in a buff jacket, standing with his back to the spectator, and a boy playing with a dog; beyond these are two men examining a chestnut horse. On the left are a lady and a gentleman going towards a man on a gray horse, and at various distances are other groups of figures and horses; an overcast sky gives a sombre hue to the same.

1 *ft.* 4¼ *in.* by 1 *ft.* 7½ *in.*—P.

Formerly the property of Prince Ranouffsky; in 1834 in the hands of Mr. Arteria of Mannheim for sale (price 400*l.*)

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239. Embarkation of Merchandise. *See* description, No. 489, Vol. I.

Sold in the collection of the Hon. G. I. Vernon, by Messrs. Christie and Manson, 1831. (270 *gs.*) Bought by Mr. Norton.

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240. A Hawking Party passing over a Hill and by a Cottage, at which one of them has halted and alighted from a

gray horse, and is caressing a young woman at a well. On the opposite side of the picture is a sportsman on a brown horse, with a hawk on his hand and a dog by his side which he holds by a string; he is preceded by a lady and a gentleman. Two peasants standing at the side salute them as they pass. Painted in the artist's first manner.

1 *ft.* 4 *in.* by 1 *ft.* 9½ *in.*—P.

In the collection of Earl Spencer, Althorpe.

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241. A Field of Battle. The view represents a mountainous country, with a castle on a hill in the middle distance. The sanguinary conflict extends along the whole of the foreground, in the centre of which are two soldiers (one on a white, the other on a bay horse) attacking sword in hand, two infantry, who are defending themselves with their guns; two men lie dead at their feet, and behind them are a dead horse and its rider, and a soldier on one knee firing at a horseman, who is also levelling his piece at him. On the opposite side are a trumpeter on a gray charger and a negro on a bay horse riding full gallop through some water, the latter of whom appears to be falling from his horse wounded by a pursuing enemy. The whole scene exhibits the pêle mêle of a battle.

1 *ft.* 10½ *in.* by 2 *ft.* 2½ *in.*—C. Worth 450 *gs.*

This excellent picture was claimed from the Louvre in 1815, and restored to the Royal Palace at Turin.

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242. A Bay Horse feeding, and a roan one standing by it. A woman with a basket containing a kid. *See* description, No. 492, Vol. I. For size, read,

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—P.

Sold in a collection anonymous, by Mr. H. Phillips. Bought by Mr. Hume; afterwards in the possession of the Rev. J. Brogden, who parted with it in 1840 to Messrs. Smith.

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243. Le Manège. This picture offers a busy scene, composed of gentlemen, jockeys, and horses; among the former is one on a piebald horse, galloping towards a post, at the side of which stands a groom, and near him is a jockey on a kicking bay horse; a gentleman in a blue dress on a roan horse, and a jockey on a dark bay, are in the rear of the former person. On the same side stands a gentleman in a scarlet dress, behind whom are a boy playing with a goat, and several people round a stall taking refreshments. On the opposite side may be noticed a groom holding a horse while the rider arranges his spurs; and beyond these, are two gentlemen going out hawking.

2 *ft.* 1 *in.* by 2 *ft.* 7 *in.*—C.

In the Public Gallery at Hesse Cassel.

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244. Watering and Exercising Horses. A landscape exhibiting an open flat country, diversified with clumps of trees, buildings, and a river. The tower of an old fort stands on an eminence on the left, near which is a groom on a gray-spotted horse, and leading a brown one which has kicked over two boys. In the centre of the view is a man on a restive gray horse passing near a lady and gentleman who are standing together; to the right of the former is a groom on a bright bay horse, and leading a black one down a bank to a river, in which is a dun-coloured horse with a man and a boy on his back; two boys are on the bank prepared to enter the stream. Painted in the artist's second manner.

3 *ft.* by 4 *ft.* 6 *in.*—C.

In the Belvidere Palace, Vienna. Worth 450 *gs.*

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245. A Horse Fair. *See* description, No. 504, Vol. I. In the centre of the composition is a man on a white horse

in conversation with a gentleman on foot, dressed in a scarlet cloak, behind whom are two men striking a bargain, and two children looking on; a gray horse is drinking at a river on which are boats with people in them.

1 *ft.* 1½ *in.* by 1 *ft.* 5½ *in.*—P.

In the Public Gallery at Dresden. Worth 300*l.*

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246. Rencontre of Cavalry in a mountainous country. *See* description, No. 505, Vol. I., in addition to which, read: In the centre, and close to the front, is a soldier on a brown horse, turning round and discharging his carbine at his adversary on a roan charger, beyond whom are two of his party arriving at full gallop. On the left is an ensign, on a restive gray horse, making a cut at his enemy, who has just received a mortal wound from a pistol discharged by a soldier behind him, and is falling from his steed. Three men and a horse lie dead in front. This is an excellent work of the master.

In the Public Gallery, Dresden. Worth 350*l.*

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247. A Party of four Soldiers halting at a Sutler's Booth. In addition to description, No. 506, Vol. I., is one of them mounted on a prancing white horse, with his back to the spectator, holding a banner in his hand; a bay horse, from which the rider has dismounted, stands on his right, with a trumpet attached to the holster; a third horse, of a gray colour, is held by a soldier, who is looking at an old man playing on the bagpipes, and a boy on a fiddle, to the music of which a woman is dancing. Painted in the artist's second manner.

In the Public Gallery, Dresden. Worth 200 *gs.*

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248. Grooms watering Horses. In addition to description, No. 510, Vol. I., read: "View of the old walls of a fortification adjacent to a noble river, in which a number of grooms are watering horses; among them is one in a scarlet jacket, on a gray kicking horse, and leading a spirited bay one by a halter. Close to the front are three women washing linen, and a little boy playing with a ship."

In the Public Gallery, Dresden. Worth 400 *gs.*

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249. A Halt of Travelling Merchants and Gipsies. The scene represents a subterraneous cave or a passage through a mountain to the open country. Among the number of persons and cattle which meet the eye, may be noticed a group within the cavern on the right, consisting of two horses, one of which, of a gray hue, has been relieved of his burthen, and stands in a side view, the other is lying down; beyond these are four persons unloading a waggon. On the opposite side of the picture is a group of four gipsies (one of whom has a child) round a fire, over which is suspended a cauldron; a little retired from these is one of the party telling a traveller his fortune, and behind the latter stands his laden horse, seen in a fore-shortened position. The figures and cattle in this picture are of unusually large proportions.

About 1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—P.

In the collection of William Tripp, Esq., of Cotham, near Bristol.

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250. A Sporting Party halting at a Fountain, In addition to description, No. 512, Vol. I., read, "a gentleman habited in a scarlet dress on a brown horse, and a sportsman caressing a lady." Painted in the artist's second manner.

In the Public Gallery, Dresden. Worth 150 *gs.*

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251. Departure for the Chase. A company of five ladies and gentlemen, with horses, attendants, and dogs. *See*

description, No. 513, Vol. I. In addition to which read, "Among the party is a lady on a gray horse with a child in her arms, another lady on a brown one, holds up a parasol; two of the huntsmen are galloping off." There is also in the composition, a maid-servant holding a child on a goat. Size,

2 *ft.* 11 *in.* by 4 *ft.* 6 *in.*—C.

In the Public Gallery at Dresden. Worth 350*l.*

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252. Exercising and Breaking-in Horses. In the composition may be noticed a gentleman, who appears to have just alighted from a coach drawn by two gray horses, and, accompanied by a jockey, is looking at a piebald horse, which is learning to leap; near them are a man holding a black horse, and a woman seated at a stall, selling bottles of liquor. A gentleman riding a roan horse, and another on a gray one, with a long staff in his hands, are near the centre of the foreground; and on the left of the picture are a boy holding a dog, and a groom exercising a horse round a tree. The tints of colouring are unusually cold in this picture.

2 *ft.* 1½ *in.* by 2 *ft.* 9 *in.*—C.

In the collection of the Prince Esterhazy. Worth 300*l.*

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253. A Traveller halting at an Inn. The scene exhibits a country alehouse, of a rustic appearance, at which a traveller has alighted from his steed; and having given him to the care of the ostler, is caressing a young woman who is milking a goat. The noise and struggle between them has excited the attention of a woman at a well, and also of an old man and a boy who are at the door of the house. Two other travellers are arriving from the opposite side, and a third is seen watering his steed in a river. *See* Vol. I., No. 107.

1 *ft.* 6 *in.* by 1 *ft.* 10½ *in.*—C.

Collection of the Chevalier Erard, Paris, 1832; 3005 *fr.* (120*l.*) Sold by Messrs. Smith, 1842, to Baron Chas. Rothschild.

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254. View on the Seacoast. This picture offers, on the left, a number of fishermen and other persons in front of a tent. Among them sits a stout man, by whose side is a man kneeling, with a fish in his hand, which he appears to have taken from a quantity lying on the sands. A man seated on a cart, a boy standing near him, and two children playing with a boat, are close to the foreground; a gray horse feeding out of a basket, and a man leading a cart, form part of the group. In the second distance, and near the centre of the view, are a lady and a gentleman in conversation with a man on horseback. An early production of the master.

1 *ft.* 9¾ *in.* by 1 *ft.* 11¾ *in.*—C.

In the Public Gallery at Dresden.

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255. A Lady and a Gentleman Hawking. A landscape, representing a hilly and sterile scene, traversed in the centre by a winding brook, in which a gentleman is watering his steed, and three youths are angling. On the left are seen a lady on a gray horse, and a gentleman on a chestnut one, descending a hill, and approaching the front ground, preceded by two dogs, and a boy with hawks. A traveller seated by the roadside, a man carrying a basket, accompanied by a boy, complete the composition. Painted in the artist's third or silvery manner.

1 *ft.* 9⅜ *in.* by 2 *ft.* 2½ *in.*—C.

In the Public Gallery at Dresden. Worth 350*l.*

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256. A Battle. Amidst a host of combatants distributed over a large tract of hilly country, may be noticed, in the foreground of the picture, a negro armed with a spear, mounted on a white horse; and a soldier, bearing a shield of curious workmanship, riding up full gallop to attack a body of infantry posted close to the front. A body of cavalry,

dressed in the Turkish costume, is also arriving. A good specimen of the master.

2 *ft.* 10 *in.* by 3 *ft.* 3 *in.*—C.

In the Public Gallery at Dresden. Worth 300*l.*

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257. Bargaining for Fish. On the left of the foreground of a hilly landscape are a number of persons, some of whom have the appearance of fishermen and their wives, others of buyers of fish; among them is a man stooping over some fish which he has just cast from a basket on the ground. An early work of the master. Described from memory.

About 1 *ft.* 10 *in.* by 1 *ft.* 4 *in.*—C.

In the collection of Mons. Van. Sasseghem, Ghent.

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258. A Hawking Party. The scene represents a hilly country, with a large stream of water in the foreground, through which peasants are conducting cattle; and on the bank of the stream are a lady and a gentleman on horseback, the former of whom bears a hawk on her hand; they are accompanied by suitable attendants and dogs. An early production. Described from memory.

About 1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C.

In the collection of Mons. Van Sasseghem, Ghent.

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259. A View on the Coast of Schevening, in the foreground of which are two men loading a white horse; a little retired from these are, a man on a brown horse, and three other persons on foot. On the left of the picture is a fishing smack, the men in which are lowering the sails, while several spectators on shore appear to be waiting for the landing of the fish. The scene is further remarkable by a tower and

some huts, which in part bound the view. An early work of the master.

1 *ft.* 8½ *in.* by 2 *ft.* 2 *in.*—C.

J. P. Houlton, Esq.

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260. A View on the Seashore, with a round-shaped hill on the left. The composition offers, near the centre of the foreground, a gentleman wearing a scarlet mantle, mounted on a brown horse, in conversation with a lady, and a gentleman standing near him; the former is attired in a blue and yellow dress; and the latter has his back to the spectator. Near these is a boy with two dogs; and on the farther side of a bank is seen a woman with a basket at her back. A good specimen.

10 *in.* by 13½ *in.*

Formerly in the collection of Edward Gray, Esq.

Now in that of M. Vanden Schriek, Louvain.

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261. View of an Ancient Building, and a cross on a pedestal, near which is a man on a bay horse leading a gray one to water—several other figures are also introduced. *See* notice, No. 453, Vol. I.

1 *ft.* 1¼ *in.* by 1 *ft.* 3½ *in.*—P.

In the Museum at Amsterdam. Worth 250*l.*

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262. Halt of a Hawking Party near a Fountain. The composition consists of a party of ladies and gentlemen, with attendants and dogs, who are distributed over the sloping foreground of a landscape. Among them, the most conspicuous are a lady and a gentleman seated together; and the former is amusing the company by the music of a guitar. A little retired from these are a gray horse without a rider, seen in a side view, with a scarlet saddlecloth; and a lady on a dark roan, with a hawk on her hand; and beyond these is a coach, drawn by gray horses. In addition to these,

on the left of the picture, are a lady and a gentleman, richly habited, standing together; a dwarf, attending to the dogs, is close to the front, in the right of the picture. A highly finished production.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

In the collection of the Baron A. de Rothschild.

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263. Three Cavalry Soldiers halting at a Sutler's Booth; one of whom, with his back to the spectator, on a white horse, is a trumpeter. *See* description, No. 373, Vol. I.

Sold in the collection of Mr. Morant, 1832. 130 *gs.*

Now in the collection of Henry Bevan, Esq.

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264. A Farrier shoeing a Horse. The scene is exhibited under the appearance of winter; and a thatched hovel appears to be the residence of the farrier, who is seen fixing a shoe on the hind-foot of a bright bay horse, the owner of which, habited in a dark bluish dress, stands by, apparently shivering with cold. A boy holds the horse's head with a twitch. At a little distance is seen a traveller on horseback, approaching from the farther side of some rising ground. Painted in a broad and free style.

1 *ft.* 6 *in.* by 1 *ft.* 5 *in.*—P.

In the collection of the Baron Nagel Van Ampden, Hague.

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265. Portrait of a Gentleman, habited in a dark gray coat, embellished with gold lace, and wearing a cocked hat decked with feathers; he is mounted on a fine horse, of a dark brown colour, represented standing in a side view, on the foreground of a landscape, with a river in the distance. This is an admirable work of art.

13¼ *in.* by 12½ *in.*—P.

In the collection of the Baron Nagel Van Ampden, Hague.

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266. Le Départ des Cavaliers. A party of cavalry soldiers, with three horses, at a sutler's booth. See No. 169, Vol. I.

Sold in the collection of the late Sir Simon Clarke, Bart. 1840. Bought by Mr. Nieuwenhuys. 415 *gs.*

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267. A Winter Scene. The view exhibits an open country in the neighbourhood of a small hamlet, the summit of the houses of which, and the steeple of the church, are seen above some rising ground on the left; and on a winding and rugged road in the opposite side are three figures two of whom are approaching the spectator; a dog may also be noticed near an old gateway.

1 *ft.* 2 *in.* by 1 *ft.*—P.

From the Lockhardt Collection, Rotterdam.

In the possession of Mr. Allan, Edinburgh. For sale, price 120*l.*

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268. Harvesters at their Repast, A gray horse standing, and an ass lying down, are near the peasants. Engraved in the Choiseul Gallery. *See* description, No. 101, Vol. I.

Sold in the collection of the Hon. Lady Stuart, by Christie and Manson, 1841. Bought by Mr. Nieuwenhuys. 390 *gs.*

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269. A Groom watering two Horses. The view represents a river flowing on the left, and bounded on the right by a hill of a broken and picturesque form, on the summit of which stand two old trees. On this side a groom, mounted on a white horse, and leading a bay one, has descended the bank into the river, and his steed is drinking, while the lead horse seems reluctant to follow. The approach of the horses has alarmed two youths who are bathing. In addition to these is a woman with a child by her side, passing near the two trees already noticed; and at some distance off on the opposite side is a

boat, the forms of which, as well as distant objects, are obscured by the mists of the evening. *See* description, No. 138, Vol. I.

1 *ft.* $\frac{1}{2}$ *in.* by 1 *ft.* $2\frac{3}{4}$ *in.*

Sold in the collection of the Marquis of Camden, by Christie and Manson, 1841. 155 *gs.*

Bought by Messrs. Smith.

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270. A Hunting Party, consisting of two cavaliers and a lady, halting at a roadside inn to refresh. The gentlemen have alighted from their steeds, and one of them, wearing a yellow jacket, holding his hat in his hand, is seated, looking at a young woman, who is pouring him out a glass of liquor; the lady has on a bluish dress, and is mounted on a bay horse, standing in nearly a front view, near which are a white horse feeding at a trough, and an ostler at its farther side. A little retired, on the opposite side, are a huntsman on foot, a lady on horseback, bearing a hawk on her hand, and a beggar; behind the latter is a poor woman, seated near a clump of trees. A couple of sporting dogs, and some poultry, complete the composition. The scene exhibits a hilly country at the close of day. This is a most agreeable specimen of the master.

1 *ft.* $1\frac{1}{4}$ *in.* by 1 *ft.* 4 *in.*—P.

Bought by Mr. Netscher, from the family of the late Baron Puthon, of Vienna, 1839.

In the collection of Mr. de Reus, at the Hague.

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271. Travellers halting to Refresh. The view represents a high road, with an inn at the side, only an angle of which is seen. Close to this, and under a canvas, suspended to an old tree and a high pole, are congregated about eight travellers of different sexes; the nearest of these to the front is a woman with a child in her arms, seated at the foot of a

decayed tree; and near her stands a man with his hand on his breast, the rest are seated, passing round the refreshing cup. In addition to these is a man on a bay horse, with his back to the spectator, bending his head towards the host of the inn, who stands on his left with a glass in his hand. The view is bounded on this side by a line of rocks clothed with bushes, and surmounted near the middle distance by a castle. Evening. *See* No. 390, Vol. I.

1 *ft.* ½ *in.* by 1 *ft.* 3 *in.*—P.

In the possession of Mr. Gritten.

DRAWINGS.

The exceeding rarity of drawings by this artist tends greatly to prove the facility of his invention, the correctness of his judgment, and the certainty of his hand; for had he been deficient in any of these qualities, he must of necessity have made previous studies of his compositions, in order to have insured that successful issue to his labours so manifest in all his productions. I cannot for an instant entertain a belief in a report given by some of his biographers, that "at the close of his life he was induced from splenetic disappointment to destroy the whole of his folios of studies, in order that his family might not be tempted to follow so unprofitable a pursuit." This opinion is fully borne out by the immense number of pictures recorded in this catalogue; for every one connoissant in art, the theory of painting, and this master's works, must feel astonished at the number of beautiful pictures produced by the pencil of one individual. Is it not therefore reasonable to suppose that the labours of the palette so engrossed his attention, that he had little time to spare for drawing?

The following instance will be sufficient to show the estimation in which his drawings are held by amateur collectors:—

The Arrival of a Hawking Party. The view represents a pleasing landscape, with an ancient mansion at the side, decorated with a fountain. One of the huntsmen has dismounted from a white horse, which is held by a page, and is in the act of presenting a hare to a lady, standing on the steps of the house. Two ladies, one of whom bears a hawk on her hand, are on horseback, and two of their weary attendants are reposing in front, near two dead stags. On the opposite side is a youth relieving a poor cripple. Done in Indian ink.

$11\frac{3}{8}$ *in.* by $14\frac{1}{2}$ *in.*

Sold in the collection of M. de Vos, Amsterdam, 1834, 1030 *flo.* and $7\frac{1}{2}$ *per cent.* (about 88*l.*)

Bought for the Baron Verstolke de Soelen.

SUPPLEMENT

TO THE LIFE OF

PETER PAUL RUBENS.

WHATEVER tends to enlarge our information as to the character of men who have so far distinguished themselves by their intellectual endowments, as to attract the admiration and applause both of their contemporaries and of every succeeding age, must be valuable in the estimation of every inquirer. Of this nature are the following very curious and interesting letters, the originals of which were discovered in 1832 among a collection of State Papers of the reign of James I., by Mr. Robert Lemon, sen., under whose superintendence copies of them were made and handed to the Right Hon. Sir Robert Peel, Bart., from whom the author received them, together with others referring to Van Dyck, for which, and many important favours in furtherance of this work, the Writer desires to express his deepest obligations.

Extract of a letter from Mr. Toby Mathews to Sir Dudley Carleton, ambassador at the Hague, dated Brussels, Oct. 9, 1616:—

"I was lately at Antwerp to take leave of my Lady Pembroke, who departed thence towards England on the third of this month. Mr. Gage and I dealt with Rubens for the piece of

Huntinge, according to your lordship's commission, savinge that betwene my receiving of your lordship's former letter, which was at Louvaine, and my goinge to Antwerpe, I had not the chaine of diamondes in my hand; for I had left it here in Brussells, so as Rubens sawe it not; but that importeth not much, for the very lowest price, to which with much adoe Mr. Gage could draw him, was fourscore pounds sterlinge, which he saide not expressly he would take, but I think he will. Wee told him of a chaine, and described it the best we could, BUT THOSE THINGS WORKE NOT UPON HIM, and he will not meddle with but soe farre forth as by the estimation of goldsmiths and jewellers it shall rise to his price; what it shall wante he will expecte to be punctually made up in money, and I must tell your lordship I meete with noe bodie of any condition who will give much above fifty pounds for the chaine. There have not yet been stirringe any other chaines of diamondes for which I might exchaunge yours; so it may please your lordship to commaund what I shall doe, whether I shall sell the chaine as high as I can, and make goode the rest to Rubens for his picture, or whether I shall expect yet a little longer to see if I can finde for my ladie a chaine of diamondes which she will like better, or els (without meddlinge either with the picture or the exchange) whether I shall embrace the firste good commodity of sending the chaines to her handes."

Extract of (a second) letter from Mr. Toby Mathews to Sir Dudley Carleton, dated at Louvaine, December 30, 1616.

"The reason of my writinge no sooner to your lordship about Mr. Gage's treaty with Rubens was this, He came by Brussells where he staid long, but with dayly purpose of cominge hither, which made him forbear to write, especially considering that Rubens did absolutely refuse his offer. To

that absolute refusall peradventure Rubens was the more hastned, by reason that at the same time, the Duke of Ariscott (Arschot) was in Antwerp, and in high termes to buye the Huntinge peece. Howe it hath succeeded I knowe not, but I rather thinke it is solde, for as the Painter esteemes it to be richly worth a hundred poundes in itself, soe yet he will be glad of fowerscore, in regard of the errour which now he acknowledgeth himselfe to have committed in making the Picture soe very bigge, that none but great princes have houses fitt to hange it up in, but howsoever his resolute answer was that whether the Duke of Ariscott bought it or no, he would not selle it a pennye under fowerscore Pound, whereof your chaine was nowe lastly valued in Antwerpe but at fiftye.

"Rubens for the gusto which he takes in that peece of Huntinge is making another picture of it, but much lesse, for whereas the great picture is eighteen foote long, and betwene eleven and twelve foote high, this other is but ten foote long, and seven foote highe: This latter Picture, if you like to have for your chaine you may, and he undertakes to make it of as much perfection as the other, if not more; and if you like the matche Mr. Gage will see that he shall performe it: He hath already seen so much of it, as is done, and likes it exceedingly, and saith he had rather give threescore Pounds for this than fowerscore for the other, for besides that he assureth himself that this will be better finished he saieth that the other Picture is so bigge, as that it cannot be hunge up in the House of lesse than a Prince. It may please your Lordship to make what resolution you like beste, and you see upon what reason I forbeare to send your chaine till I have an answere hereunto."

State Paper Office,
Feb. 17, 1832.

(Examined) ROBT. LEMON,
Deputy Keeper of State Papers.

Letter the third, by the same to the same. Dated Louvaine, Feb. 6, 1616-7.

"Mr. Gage hath written to Rubens to know what he will undertake concerninge the paintinge of those birds, wherein you shall be advertised, but we are alredie out of doubt, but that in other respects your Huntinge peece will be at least as good as the other, which I think the Duke of Arscot buyeth for one hundred Poundes, and which the Arch Duke had bought long ere this, if anie roome of his House at Brussells would have held it, excepting alwaies his great Hall, which is yours or mine as much as his. But I verilie thinke the Painter will not take anie thing lesse than your chaine, especiallie if he cause the Birds to be painted by that other master, and I rather doubt whether he will oblige himself to that. Your Lordship shall know what he saieth as soon as I know it, and I will governe myself for you as if it were mine owne case.

"As for the Picture of the Battaile which you desire, you mistooke Mr. Gage, if you thinke he spake of tenne Pounds as the price of it, for he and I caused a coppie of eleven feet in length and eight feet in depth, as I remember, to be taken for General Cecill, which cost twentie Pounds, though it were drawne not by Franck, who was the first Master, but by another; soe as herin your Lordship must resolve eyther to spende more, or to content yourself with a coppie in small volume."

Letter the fourth, by the same to the same. Dated Louvaine, February 25, 1616-7.

"I have seen at last the answeare of Rubens to Mr. Gage, which is precisely thus: He will not make the lesser Huntinge peece for lesse then your Lordship's chaine. Concerninge the causinge of anie part therof to be made by Snyder that other famous Painter, your Lordship and I have been in an

errour, for I thought as you doe that his hand had been in that peece, but sincerely and certainly it is not soe, for in this peece the Beasts are all alive and in act of either escape or resistance, in the expressing wherof Snyder doth infinitele come short of Rubens, and Rubens saith that he should take it in ill part if I should compare Snyders with him in that point. The talent of Snyders is to represent Beasts, but especiallie Birds altogether dead, and wholly without anie action, and that which your Lordship, Mr. Gage, and I sawe of his hand which wee liked soe well, was a grouppe of dead birds in a picture of Diana and certaine other naked Nymphs, as Rubens protesteth, and Mr. Gage avoweth, and now myself doe well remember it. This was the ground of your Lordship's errour and mine. I wrote to your Lordship some fortnight since, but then I was not able to speake so clearly, 'ex mente authoris,' soe I shall doe nothing upon your Lordship's answeare to my last, but will expect yours to this, because to this it may be absolute: if your Lordship like not the condition, I will presentlie put the chaine into Mr. Tromball's * hands well seene and sealed up, according to former directions to be convayed: If your Lordship be pleased to exchange your chaine for the picture I will take all the pains I can, and Mr. Gage will gladlie use all the judgement he hath, to make the Maister doe it excellentlie; but indeed there will be noe neede of it, for I see he is disposed to doe his best, and me thinkes he rather chuseth not to doe it, then to doe it soe so as not to gett honor by it."

Letter the fifth, from Mr. Gage to Sir Dudley Carleton, Ambassador at the Hague, dated Brussels, March 14, 1616-7.

"I missed very narrowly Signor Rubens three days since

* Afterwards Sir Wm. Trumbull, Ambassador resident at Brussels.

at Lovaine, but I purpose to goe shortly to Antwerp, where I will not faile to emplye in all diligence with your Lordship's order, taking it to be 'aliquid boni propter vicinum bonum,' to be emploied in your service whom my frende and I soe much honour. I doe not see how (with all the craft I have) I shall be able to make any other bargaine with Rubens then for the chaine, his picture. The reste of the money will procure two pictures of Breughel and Sniers (Snyders), but they are like to be very little. That which occurs to mee is, to deale by Rubens as for myself, who by continual exchainge of works and truckings can get them to doe something as for him, better cheape than any man els. If any thing occurr better I will follow it; there is no harme in proposing: They have in Antwerpe a yong Man who hath lived long in Italy, who I think is the rarest man living in Landscape. I am sorry I forgot to show your Lordship at your being there. If your lordship shall give mee order I thinck a matter of twentie crownes would not be worse bestowed that way if you care for Landscapes then of any of the reste."

Letter the sixth, from Mr. Toby Mathews to Sir Dudley Carleton. Dated Louvaine, April 24, 1617.

"Noe more occurreth concerning your Lordship's pictures, but that your Lordship cannot have them all these two or three months, and that Breughel hath two pieces in hand almost finished, whereof the bigger is to be of fourteen pounds sterlinge at the last word, it being a basket full of flowers: the lesser is a pot of flowers and a garland of flowers lying by it, and the lowest price of that is twelve pounds. Mr. Gage conceiveth the lesse much more exquisitely to be done then the other, and desireth to know your minde. Franck and Snyer have both begunne pictures for your Lordship: Rubens is well forward, and it will be a rare piece. The great piece of Huntinge is sold and carried away for an hundred pounds sterling."

Letter the seventh, from Mr. Gage to Sir Dudley Carleton. Dated at Brussels, August 23, 1617.

"To deale plainly and ingeniously with your Lordship, I must confess that by my negligence it hath happened that you have not received your pictures almost a month since, for before my going to Dunkirk (whether I did accompany my frend Mr. Mathew) your pictures were finished, payed for and encased up in Wakes' house. The errour was, that my departure out of Brussells, having many things to trouble a weake braine, I forgot to get by Mr. Trombull a billet of free passage for these pieces, which only hath been the cause of their stay. I hope their goodness will make some part of amends for this fault. I will not commend them, only I will tell your Lordship concerning that of Sniers (Snyders) that I have been wooed to let some have it for more money than it cost, and I do assure you, that it hath been esteemed by some very judicious workmen and gentlemen at one hundred crowns. Your Lordship's money hath been thus reparted according to the best bargaines that I could make. Rubens had the cheyne never valued here above £44 sterlinge. Breughel had £14, Sniers £12, and Sebastian Franck £10; some little charges will be found in the packetting and accommodating of those things which I lay out of £4 sterlinge which is in my hands of your Lordship's money."

Letter the eighth, from Mr. Gage to Sir Dudley Carleton at the Hague. Dated at Peronne, November 1, 1617.

"I am exceeding glad your Lordship's pictures came to your hands soe well conditioned, which I thought long till I heard, and I think it not amisse to put your Lordship in minde of one thing concerning them, which is, that you keep them not to long roled up (as often it happineth) before you hang them up, for it would much prejudice the colors. The Hunting-pece of Rubens in my opinion is excellent,

and perhaps preferable to the first, because when a master doth a thing the second time, lightly it is for the better. I imagin in your praise of the others your Lordship excepteth this *cum semper sit excipiendus.*—Plato. The peece of Sniers (as I think I told you) was judged heere by skilful men worth one hundred crowns: and howsoever you esteeme there your Jaques de Ghein, yet wee prefere by much Brugel, because his thinges have neatnesse and force, and a *morbidezza* which the others have not; but is cutting and sharpe (to use Painters' phrases) and his thinges are to much ordered. I delivered to Signor Rubens what your Lordship wrights to mee concerning your heades and statuaes."

Extract of a letter from Thomas Locke, Esq. (believed to be one of the under Secretaries of State) to Sir Dudley Carleton, Ambassador at the Hague. Dated March 18, 1620-1.

"I have delivered the picture to my Lord Davers; he made a motion to have me write to Rewbens before he would pay the money, to this effect, that the picture had bin shewed to men of skill, who said that it was forced and slighted, and that he has not shewed his greater skill in it, and from that cause my Lord would have him make a better, if he could, and he should have this againe, and be pleased for the other what he would have, for seing the Prince hath none of Rewben's worke, but one peece of Judith and Holofernes, which Rewben disavoweth, therefore he would have a good one or more. As for this, he said that he had not yet sett it amongst the Prince's pictures, neither would, until it were avowed from Rewben to be a masterpeece. I told my Lord that I knew your Lordship had taken all possible care about it, and that I doubted not but it would prove as goode as it should be; but notwithstanding that, I would write to your Lordship to the effect of his Lordship's speech, and that if it

pleased his Lordship to let me have the money that your Lordship had layed out, that you had commanded me to receive it; and so I had the £25."

Extract of a second letter from the same to the same, dated November 11th, 1620, tends to show how little value was placed on pictures when in juxtaposition with politics.

"The last week the Spanish Ambassador (Count Gondomer) had long audience in the Gallerie at Whitehall with the king, private, saving the Lord Marquis (Buckingham) Lord Digbie, and the Prince; that tyme his followers were in the next roome, where are many good peeces as your Lordship knoweth, amongst others the seige of Kinsale, and King Henry VIII. his going into Bolloigne, which is one of the best there: out of these were *many pieces cutt where the Spaniards received any disgrace.* In the first that was cutt out quite as in one place, where a Spaniarde is hanged at Kinsale, &c. In the other the king's head cutt off, with diverse others such like." This is much spoken of.—*See* Life of the Painter" Vol. II.

PRELIMINARY OBSERVATIONS ON THE CATALOGUE OF THE WORKS OF PETER PAUL RUBENS.

EVERY one conversant in Art, who has perused with any degree of attention the catalogue of the works of Rubens, must have been struck with surprise at the vast list of pictures recorded under his name; and this feeling may have been succeeded by incredulity, as to the correctness of such a list. Although these impressions have been in some measure anticipated by the author in the preliminary observations, at the end of the life of the painter, yet he feels it necessary on the present occasion, while offering so large a supplement to that catalogue, to request a perusal of that article, and in addition to which he begs candidly to say, that the difficulties he has had to contend with in registering this master's works, have cost him much anxiety and trouble, so many (chiefly of a gallery size) appearing to have but little claim beyond their composition to the honour of Rubens' name, but having been engraved as his work, or bearing testimonials of some weight, the author conceived it to be his duty to insert them in the catalogue, and to preface the supplement with these observations, as a guide and a caution to subscribers and others in their future purchases.

It will doubtless occur to the discerning reader, that many descriptions are borrowed from prints, which in some instances embrace only a portion of pictures, or are deviations from original compositions, but as it was not possible in every case to identify them, the author has preferred inserting such, rather than subject himself to the charge of injudicious omissions.

SUPPLEMENT

TO THE WORKS OF

PETER PAUL RUBENS.

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1. THE Descent from the Cross. *See* No. 5, Vol. II.; and read, "Also engraved by Richard Earlom and Claessens."

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2. The Visitation. *See* No. 5, Vol. II.; and read, "Also engraved anonymous, Gilles Hendricx Ext."

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3. Assumption of the Virgin. *See* No. 6, Vol. II.; and read, "Engraved by S. A. Bolswert." Waumans has also given a print of the Virgin attended by five angels.

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4. Christ Triumphant over Sin and Death. The Saviour, girt round the loins and knees with a white mantle, is seated on the tomb, holding in His right hand the staff of a banner, and treading Sin and Death under His feet; an angel is on either side, one of whom is placing a wreath on His head, and the other sounding a trumpet; a third angel is above, witnessing the victory. *See* No. 9, Vol. II.; and No. 597.

Collection of George Watson Taylor, Esq., 1832.

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5. A Study for the preceding picture.

$11\frac{5}{8}$ *in.* by 11 *in.*—P.

In the collection of the Duke of Hamilton, Hamilton Palace.

6. Christ Triumphant. The Saviour, similarly clad, is here represented standing on a pedestal, holding a cross with one hand, and pointing upwards with the other: an angel holding a chalice attends Him, and a company of persons surround the pedestal. Arched top, with arms and supporters, done apparently to be engraved for the frontispiece of a book.

12½ *in.* by 8 *in.*—P.

In the collection of the Duke of Hamilton, Hamilton Palace.

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7. Christ Triumphant over Sin and Death. This very beautiful sketch represents the Saviour standing erect on a globe entwined by a serpent, whose bruised head is under His feet, holding a banner in one hand, while the other upraised contains a chalice; on His right stand Melchisedek and Aaron, and on His left are St. Jerome and St. Paul; above is faintly perceived the First Person of the Trinity, attended by a glory of angels: a noble and highly decorated portico forms a border to the subject.

2 *ft.* 4 *in.* by 1 *ft.* 7 *in.*—P.

Sold in the collection of the Marquis of Camden, 1841; by Christie and Manson. Charles Bredel, Esq. 42 *gs.*

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8. The First Person of the Trinity, represented under the form of a vigorous man, with long flowing hair and an immense beard. An ample mantle envelopes the body, one hand is placed on a globe, and the other raised to his beard; half-length figure. Engraved by Vander Bergh from a picture then in the collection of M. Vink de Wesel.

5 *ft.* 8 *in.* by 4 *ft.* 5½ *in.*—P.

Painted to adorn the Church of St. Walburge, Antwerp. *See* No. 13, Vol. II.

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9. The Virgin, with the Infant in her arms, seated in a bower, surrounded with saints. *See* No. 15, Vol. II. In the names of the engravers, for "Aubert," read "Huberti." This picture is also engraved without the St. George—anonymous.

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10. The Flagellation. *See* No. 23, Vol. II.; and read, "Engraved by P. Pontius—also anonymous."

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11. The Adoration of the Shepherds. *See* No. 24, Vol. II.; and read, "Engraved by L. Vosterman, and in reverse by C. Galle."

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12. The Crucifixion on Mount Calvary. *See* No. 27, Vol. II.; and read, "Also engraved in mezzotinto by Valentine Green."

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13. The Crucifixion. Designated the "Ecce mater tua." The picture is composed of nine figures, and represents the moment when the crucified Saviour utters the affecting appeal recorded in the Gospel of St. John xix. 26, 27: "Woman, behold thy son," &c. &c. The Virgin, clothed in ample robes, stands with her hands clasped on the right of the cross, and the beloved disciple is by her side, indicating by his gesture and looks a ready obedience to the injunction of his Lord. The Magdalen kneels at the foot of the cross, bathed in tears. A group of five soldiers, three of whom are on horseback, occupy the left of the picture. Engraved by Jacob Neeffs. *See* No. 535, Vol. II.

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14. The Incredulity of St. Thomas. *See* No. 30, Vol. II.; and read, "Also engraved by Spruyt."

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15. The Coronation of the Virgin by the Holy Trinity. Described No. 31, Vol. II.

Now in the Museum at Brussels.

A duplicate of the preceding, with some trifling variations, the joint work of Rubens and scholars.

8 *ft.* 7 *in.* by 5 *ft.* 11 *in.*—C.

Is in the Public Gallery at Berlin.

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16. The Original Study for the above, done in a free and spirited manner.

1 *ft.* 7 *in.* by 1 *ft.* $4\frac{1}{4}$ *in.*—P.

Was in the hands of a printseller for sale, 1834. Price 50 *gs.*

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17. David cutting off the Head of Goliath. The giant is represented prostrate on the ground, and the young shepherd has one foot on his head, and with upraised sword is about to sever it from the body. An army of cavalry and infantry are visible in the distance. Etched by Panneels, 1630, probably from a sketch. This print differs from those by Punt and Preissler.

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18. St. Clara, with the Host in her hands, bowing before the Virgin. Engraved by Preissler and Punt.

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19. St. Barbara holding a Palm Branch, and approaching a prison. Engraved by Preissler and Punt.

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20. The Assumption of the Virgin. *See* description, No. 70, Vol. II.; and read also, "Engraved, with omissions, by C. Galle and G. Huberti."

In the Museum at Brussels.

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21. The Finished Study for the preceding, differing in some of the details, of superlative beauty, was formerly in the collection of John Purlin, Esq., who is said to have paid 800 *gs.* for it. *See* No. 762, Vol. II.

3 *ft.* 5 *in.* by 2 *ft.* 2½ *in.*—P.

Now in the Royal Collection.

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22. The Return from Egypt. The sacred persons are represented passing along the foreground of an open country. The youthful Saviour walks between His parents, turning His face towards His mother, who has hold of His hand; her attitude denotes her to be listening to the conversation of her Son. St. Joseph bears a branch of lilies in his hand. Above is introduced a representation of God the Father, attended by six angels and many cherubs; he has both arms extended, and is looking benignly downwards. Engraved in 1630 by S. a Bolswert. *See* No. 71, Vol. II.

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23. The Return from Egypt. *See* No. 71, Vol. II. Read also, "Engraved by Aubert, and in a marginal embellishment," omitting, "the Deity by F. Huberti."

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24. The Annunciation. The Virgin is represented in a profile view, with one hand raised, and the other extended towards the angel, who is bending on one knee before her, announcing the high behest. The celestial spirit, in the form of a dove, is descending in a stream of light, attended by five angels and four cherubs; and three of the former are casting flowers from their hands. Engraved by Drevet. Described from the print. *See also* No. 72, Vol. II.

A second print, engraved anonymous, corresponds with the above composition, with the single exception that the Virgin's countenance is turned in a three-quarter view to the spectator. *See* No. 322, Vol. II.

25. St. Ann instructing the Virgin. For description, see No. 77, Vol. II. For engravers, read, "Bolswert, Aubert, and Clouet." Kaukerken has engraved the same composition, with omissions and variations, which is repeated by S. a Bolswert.

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26. St. Ann instructing the Virgin. A finished study for the preceding.

1 *ft.* 5 *in.* by 1 *ft.* ½ *in.*—P.

In the collection of the Earl of Ashburnham.

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27. The Entombment. A composition of five figures, representing the body of the Saviour lying on the lap of the Virgin, with the head resting on her hand; her eyes, streaming with tears, are directed upwards. An angel stands by the knees of the Saviour, weeping; and the Magdalen is embracing his hand. St. John is close behind the Virgin. Description, No. 78, Vol. II., improved. Engraved by Lauwers and C. Galle. In the print by the former engraver are a silver salver containing the crown of thorns, nails, and sponge.

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28. The Entombment. The Saviour is here placed in a side view, on a large stone, with His back leaning against the side of the cave. Two infant angels stand on the farther side of the body, one of whom holds the arms, and the other, with clasped hands, is bewailing the event. The three crosses are seen on a distant hill. Engraved by C. Galle. Described from the print.

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29. The Virgin, with the infant Saviour and St. Joseph a parrot, &c. *See* description, No. 83, Vol. II.; and read, for 700*l.* "1200*l.*"

In the Academy at Antwerp.

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30. Christ expiring on the Cross. *See* description, No. 85, Vol. II. Engraved also by Soutman.

In the Academy at Antwerp.

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31. Portrait of Justus Lipsius, when about seventy years of age, having a thin oval face, long mustachios, and a pointed beard. His dress consists of a vest, buttoned close up to the neck, a cloak lined with fur, and a white ruff. Engraved in an oval, embellished with cornucopias and other ornaments by C. Galle.

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32. Portrait of the Marquis Spinola, represented clad in armour, holding a baton in one hand, and a sword in the other. Engraved in an oval, by P. de Jode. *See* No. 98, Vol. II. This is perhaps the picture noted in the catalogue of the collection of the Duke of Brunswick.

4 *ft.* by 2 *ft.* 11 *in.*—P.

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33. Portrait of Louis the Thirteenth, represented in a three-quarter view, having long flowing hair, mustachios, and a pointed beard. A full ruff adorns the neck.

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34. Portrait of the Consort of Louis the Thirteenth. She is seen in nearly a front view, wearing a crown on her head. A rich point-lace ruff adorns the shoulders and bosom. These are engraved in ovals, embellished with fruit and flowers by Louijs. Soutman Ext. *See* No. 120, Vol II.

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35. Three Nymphs standing Naked in a Group, supporting above their heads a large basket of flowers. They are represented in the foreground of a landscape, having the bole of a tree on either side, to which is attached some drapery, forming a background to the figures. Engraved by Crokaert

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36. Hygeia, Goddess of Health. *See* No. 779, Vol. II.
Sold in the collection of M. Francken, Flanders, 1838. 68*l.*
Bought by Mr. Nieuwenhuys.

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37. The Rape of Proserpine. *See* No. 825, Vol. II. The etching by Soutman has evidently been done from a sketch, as it differs materially from the finished picture; the neriedes are omitted, and a cupid is introduced running at the side of the car.
Marlborough Collection.

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38. The Life and Heroic Actions of Achilles, illustrated in a series of eight pictures, painted by order of Charles the First for patterns for tapestry. *See* descriptions, Nos. 849 to 855, inclusive, Vol. II.
Sold in the collection of Dr. Mead, 1754, for 101 *gs.*
Bought by Mr. Johnson.

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39. Portrait of a Young Lady, about thirteen years of age, holding a fan in her hand. Described, No. 924, Vol. II. This picture is by the hand of Van Dyke. *See* supplement to that master's works.
Princess Mary.

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40. A Satyr and Nymph, with a basket of fruit. *See* No. 174, page 34, Vol. II. Read, " Etched also by C. P."

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41. Diana and Nymphs hunting, in a landscape by Breughel. *See* No. 269, page 34, Vol. II. Read, " Engraved by Goupy."

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42. St. Francis d'Assise receiving the Stigmates. The saint is represented in a front view kneeling; both arms are extended, and his countenance is directed upwards to the

apparition of a winged figure in front of a cross. A skull, with a book on it, lies at his feet. *See also* No. 110, Vol. II. Engraved by C. Galle.

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43. The Adoration of the Magi. About twenty-four figures. *See* description, No. 113, Vol. II. Read, "Engraved in 1621, by L. Vosterman, and also by C. Galle."

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44. St. Joseph with the Infant Saviour in his Arms. The saint is represented in nearly a front view, holding the Babe in his arms, and looking up to the First and Third Persons of the Trinity, which are prefigured above his head. An angel stands by his side, presenting flowers to the Divine Infant. Two other angels soar above, each bearing oval pictures; two more stand on either side of a tablet of inscription in front, and a third pair are bringing baskets of flowers. Engraved by Donck. *See* No. 114, Vol. II.

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45. The Descent from the Cross. *See* description, No. 116, Vol. II. Read also, "Engraved by Boudon, in reverse, with the addition of a vase, pincers, nails, and a crown of thorns lying on the foreground."

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46. Divine Revelation of Christianity. This subject is illustrated by an angel, standing on the foreground of a landscape, holding a child by the arm with one hand, and pointing with the other to the Saviour, Who is seen on a cloud above, bending under the weight of His cross. On the opposite side, and some distance off, is prefigured Nature in her pagan or unconverted state, under the similitude of Silenus and his companions, advancing towards Tophet, whose flames rise in the foreground. Engraved by Gilles Hendricx. Described from the print.

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47. The Adoration of the Magi. The composition consists of ten figures and two angels, and represents the Virgin standing at the side, in a profile view, holding the Babe in a sitting position, while He blesses a venerable magi, who is on his knees before Him, with his hands crossed on his breast; his offering (a bowl of money) is placed on a step at the foot of the Infant. A second magi, with an incense vase, stands behind the former, and an Ethiopian and two other Eastern worshippers stand around. St. Joseph is behind the Virgin, and the two remaining persons are soldiers, one of whom grasps a spear. Engraved by C. Gale. Described from the print.

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48. The Adoration of the Magi. The subject is here introduced in a place resembling a cave, used for a stable, and the Virgin, clothed in a scarlet robe and a blue mantle, is seated with the Infant naked on her lap. A magi, clothed in a white robe, kneels before Him, holding with both hands a bowl of money, a piece of which the Babe is in the act of taking; behind him are a page bearing the train of his robe, and three other magi, one of whom, robed in a crimson dress, stands with his back to the spectator, having a vase in his hands, and a second bears an incense-pot. Beyond these are six persons, and among them are soldiers pressing each other in descending a ladder. Close to the left are two men on horseback, one of whom has a banner in his hand. This capital picture appears to be the free work of the master, aided by his scholars, and corresponds in composition with No. 119, Vol II.

7 *ft.* by 9 *ft.*—C.

In the Palace of the Hermitage, St. Petersburg.

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49. The Adoration of the Magi. The composition consists of six figures, grouped near a portion of a ruin of Roman

architecture. The Virgin sits on a step at the side, holding forward the Infant with one hand round His waist, while a venerable magi bends on his knees and embraces the Babe's foot; another magi stands behind him, bearing an incense-pot, beyond whom is an Ethiopian king with a casket. St. Joseph stands on the farther side of the Virgin. Engraved by Jac. Neeffs. Described from the print.

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50. The Ascension. The Saviour, girt with a mantle, which floats loosely round Him, is represented ascending; both arms are extended, and His countenance directed upwards. Two angels in the clouds witness His advent, and the apostles and holy women stand in a group below, viewing with wonder and adoration the departure of their Lord. Engraved by S. a Bolswert. *See* No. 129, Vol. II.

This picture formerly adorned the church of St. John at Malines.

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51. Jonas cast into the Sea. The scene exhibits a tempestuous sea, on which is seen a single vessel, containing seven persons, all of whom appear terrified at the imminent perils which surround them; and two are in the act of casting the suspected cause of the storm overboard. Engraved by Tassaert. *See* No. 132, Vol. II.

Painted for the church of Notre Dame at Malines.

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52. The Miraculous Draught of Fishes. *See* description, No. 130, Vol. II.; and read, "Engraved also by Dankerts, on two sheets; and of a small size, by Cor. di Boudt, ex. and C. Galle."

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53. St. Peter finding the Tribute Money. The picture is, composed of five venerable men and a young woman, among

whom is Peter, holding the fish in one hand and a piece of money in the other, which the rest are examining with marked astonishment. The woman stands behind the above apostle, with a tub of fish in her hands. Engraved anonymous. Painted for the church of Notre Dame at Malines. *See* p. 46, Vol. II. It is also engraved by N. Lauwers; but in this print only part of the female is visible, and an additional figure is introduced in front of the group, which is represented bending on one knee, holding a rope. There is a third print, by S. Savery, the figures in which correspond with the first described, but the view exhibits a wide extent of seashore, with two fishing-boats lying on the sands, and a house, with a blazing beacon, on an adjacent hill.

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54. St. Peter, clad in ample robes, standing erect, with the keys suspended above his head. Etched by P. Spruyt.

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55. St. Andrew, leaning on a cross, and holding a fish in his left hand. Etched by P. Spruyt. *See* p. 46, Vol. II.

The three preceding pictures were painted for the chapel of the Fishmonger's Company, in the church of Notre Dame, at Malines

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56. Christ washing the Disciples' Feet. This lesson of humility is represented as passing in a large room, illumined by a lamp suspended in the centre. The Saviour is seen conspicuous in front, kneeling, and by his gesture is replying to the observations made on that occasion by Peter, who is seated at the side. Four of the disciples stand behind the Saviour, and the remainder are seated at a table. Described from an indifferent engraving, by Captain Baillie, done after a drawing by Tassaert, from a picture then in the church of St. Rombouts, at Malines. Lommelin has also given a print of the same composition, of an upright form, which was doubtless done after the original picture.

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57. The Marriage of St. Catherine. This beautiful composition exhibits the Virgin, clothed in a gray robe and a red mantle, seated in the centre, holding the Infant naked in her lap, while the Babe bends forward to place a crown on the head of St. Catherine, who is kneeling before Him. She is clad in white raiment, has a palm branch in her left hand, and the right is placed on her bosom. Behind her stands St. Agnes, attired in a black silk robe, holding a pair of pincers, the instrument of her martyrdom. On the opposite side are Saints Christina and Margaret. A company of four angels are present, one of whom has a thunderbolt to blast the enemies of the Saviour, and the others bear wreaths and palms to reward His saints. Painted in a free and dexterous manner, and with the richest hues of colour. Engraved by P. de Jode and Alexander Voct. *See* No. 134, Vol. II.

8 *ft.* 6 *in.* by 7 *ft.*—C.

In the collection of the Duke of Rutland, Belvoir Castle.

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58. St. George, with the vanquished dragon under his feet. The saint, clad in splendid armour, and wearing a scarlet mantle over his shoulders, stands on the prostrate monster, which appears to be struggling in the pangs of death.

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59. St. Agnes, suitably apparelled, standing, with a palm branch in her hand, and a lamb by her side. The figures are one-third the size of life, and appear to be early productions of the master. *See* p. 48, Vol. II. Engraved by Bolswert.

6 *ft.* 2½ *in.* by 3 *ft.* 3½ *in.*—P.

The pair were purchased by the Hon. G. J. Vernon, 1830, for 250 *gs.*, and returned to Mr. Nieuwenhuys in exchange.

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60. The Descent from the Cross. The subject is composed of six figures, and represents the body of the Saviour lowered

to the foot of the cross by Joseph of Aramathea and another venerable man (both of whom are on ladders), and there received in the arms of the Virgin, assisted by the Magdalen and St. John, the latter of whom is at the head of the Saviour on a ladder; and the Magdalen, while bending on one knee, holds the arm and shoulder of her Lord. Engraved by Lauwers. This is probably the picture which was painted for the church of the Capuchins at Lière. *See* No. 138, Vol. II.

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61. The Entombment. *See* description, No. 139, Vol. II. Read, "Engraved also in mezzotinto, with variations."

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62. Adoration of the Magi. *See* description, No. 140, Vol. II. Read, "Engraved also by Beerweiller in mezzotinto."

In the Museum at Paris.

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63. Assumption of the Virgin. *See* description, No. 141, Vol. II. Read, "Engraved also by Ragot, and repeated, with omissions, by Melas and C. Galle."

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64. Christ brought before Caiphas. The scene exhibits the interior of a handsome temple, and the subject represents the moment when the high priest, having heard the declaration of the Saviour, "Hereafter ye shall see the son of man coming in glory," &c. &c., rises from his seat, and exclaims, "What farther need have we of witnesses? he is guilty of death." At the same instant a soldier is smiting the Saviour on the face with his gauntleted hand, and the spectators are pulling His hair. At the extremity of the group is seen Peter denying to a maid-servant the knowledge of his Lord. Engraved by Gaspar Huberti.

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65. St. Ignatius Loyola and St. Francis Xavier standing before an altar, the former habited in a splendid chasuble, has one hand on a book, and the latter wearing a white surplice, has his hands crossed on his breast; both of them are excited by feelings of adoration at the appearance of the letters I. H. S. in refulgent light over the altar. Engraved by Bolswert.

Prints corresponding with the preceding description are engraved, both of a large and small size, representing the same saints separately, by S. a Bolswert; also busts of the same by the same, also by Borrekins. Donck and St. Ignatius in an oval, anonymous.

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66. A Picture of St. Ignatius Loyola, corresponding with the preceding, painted in the artist's careful manner, is in the collection of the Earl of Warwick.

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67. Christ's Charge to Peter. *See* description, No. 146, Vol. II.

Sale of the collection of Mons. Van Lankeren, Antwerp, 1835. 10,100 *fls.* and 10 per cent.—444*l.* Bought by Mr. Nieuwenhuys, who sold it the following year to Lord Northwick. In 1838 it was again submitted to public auction, together with a large portion of that nobleman's collection, the catalogue of which was penned by his lordship's own hand, and is one of the most curious specimens of this class of writing extant, as it shows that a proprietor, however high his rank, can commend his own property as warmly as the most humble individual, when offering it for public competition. The reader is particularly invited to peruse the article on the picture now under notice (lot 170), in which his lordship has treated the author of this work with much sarcastic severity, but whether justly or otherwise, must be left to the reader to determine after a perusal of the following extract from that catalogue, and the result at the sale. "As this sublime

painting," observes his lordship, "is described in all the best books of travels * in the Low Countries, as also in the catalogue of Messrs. Braamkamp and Van Lankeren, WE are relieved from the ARDUOUS TASK which might otherwise have been imposed upon US of endeavouring to describe, however faintly, its *manifold excellences;* conscious as WE moreover are, that any terms of language that we could call to our aid would only serve to weaken the impressions of *awe* and *admiration* that must be awakened in the breast of every beholder, when in the presence of this *divine* work of almost *superhuman perfection.*" "It is not art but nature that we admire in forms so full of life." His lordship then labours to prove that his picture is very superior to one representing the same subject in the collection of the Prince of Orange,† "inferior in the number of figures, and be it said with becoming humility, but nevertheless with *unshaken* confidence, that it is also inferior in importance when compared with OUR picture." After indulging in some severe invectives on the author of the Catalogue Raisonné, his lordship boldly observes, "The picture however is now brought into court, it is put upon its trial; its judges are the public, to whom it confidently appeals for a reversal of Mr. Smith's unjust sentence; and it also prays that a verdict of acquittal be recorded in open court, from the unfounded aspersions cast upon it by those who have conspired against its character and fame." How do you think, reader, that this noble and confident declaration was fulfilled? Why, instead of a fair, impartial, and unreserved appeal to the public, the picture was announced by the auctioneers (Messrs. Christie and Manson) at a reserved sum of 1000 *gs.* No advance being made, it was as usual declared three times, and passed. The picture, therefore, remains in his lordship's collection.

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* The names of the authors of these books are not mentioned.

† Now the King of Holland.

68. The Martyrdom of St. Lawrence. *See* description, No. 150, Vol. II. For engravers, read, "Also by C. Galle." This is a most vigorous and highly finished picture.

7 *ft.* 8 *in.* by 5 *ft.* 6 *in.*—P.

In the Munich Gallery.

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69. Job, in the extremity of his sufferings, seated on a dung-heap, tormented by three demons; one of whom is dragging him backwards by the hair of the head; a second is prepared to strike him with a blazing torch; and the remaining one has seized hold of his mantle, and is about to inflict a blow with a snake. At the same time, his wife stands by, reproaching him. The picture was destroyed in the church of St. Nicholas at Brussels, by the bombardment of that city in 1695. Engraved by Vosterman; and, with variations, anonymous. *See* No. 151, Vol. II.

A study for the preceding picture is in the Public Gallery at Munich. *See* No. 244, Vol. II.

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70. Job in his Distress. In this composition the patriarch is seated naked on a dung-heap, patiently enduring his sufferings, and the bitter reproaches of his wife, who stands by, with one hand on her hip, and the other extended towards him. On the opposite side are three of his friends sitting in a group. Engraved by J. L. Kraaft.

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71. The Adoration of the Magi. A composition of twenty figures. *See* No. 154, Vol. II. Read, "Engraved by L. Vosterman, and in reverse by N. Lauwers."

In the Museum at Brussels.

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72. The Procession to Calvary. *See* description, No. 159,

Vol. II. And read, "Engraved also by Ragot; and, with variations, by Monaco."

In the Museum at Brussels.

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73. St. Ivon or Ives. This patron of lawyers, and the reputed friend of the widow and fatherless, is here represented robed in scarlet, standing at the entrance of some noble edifice, with his left hand placed on a book of a code of laws; the other contains a paper, which he appears to have just received from a widow in mourning, who is kneeling before him, holding an infant in her arms. Above is seen an angel descending with a wreath of palm, to reward the benevolent act. This picture possesses unusual sobriety of colour, combined with breadth of effect and appropriate expression.

9 *ft.* 2 *in.* by 7 *ft.* 2 *in.*—C.

Put up to sale by auction at Paris, 1789, and bought in at 6000 *fr.* (240*l.*)

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74. The Adoration of the Shepherds. A composition of nine figures. *See* description, No. 162, Vol. II. For engravers, read, "Also by Boutels."

9 *ft.* 2 *in.* by 6 *ft.* 8 *in.*—C.

Purchased by the Writer in 1833 of the deacon of the church of St. Anthony, in the Bree Straat, Amsterdam, and sold to Mr. O'Niel; at the sale of whose collection in 1834, by Messrs. Forster and Sons, it was knocked down at 520 *gs.*

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75. The Entombment. A composition of six figures. *See* description, No. 164, Vol. II. And for engravers, read, "After Witdouc, and anonymous." Gilles Hendricx has executed a print, with the omission of the female at the side of the sarcophagus or tomb.

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76. Diogenes seeking for an Honest Man. The cynic philosopher, scantily clothed in a brown mantle, is represented with a staff in one hand, and a lantern in the other, bending forward, and prying with his light into the faces of the surrounding crowd, one of whom, wearing a yellow mantle, stands with his back to the spectator; a second has a blue band round his brows, and is seen in a profile view. Among them are four women, one of whom has a child in her arms, and another has a basket on her head. The figures are seen to the knees. *See* No. 168, Vol. II.

5 *ft.* 10 *in.* by 7 *ft.* 5½ *in.*—C.

In the Public Collection at Munich.

A copy of the preceding is in the Louvre.

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77. The Assumption. This splendid picture exhibits the Virgin, clothed in white robes, soaring aloft in a stream of refulgent light, and approaching, with both arms extended, the presence of Deity. Four ministering angels attend on her left, and two cherubs on her right. The apostles and holy women are below, viewing with wonder and adoration the miraculous event; one of the latter, clad in a yellow dress, kneels close to the front, with her back to the spectator; another, in a blue dress, is in a similar position; and a third stands at the side, and is only seen in part. On the opposite side stands St. John, habited in a red robe; his countenance is directed upwards, and his arms are raised above his head in holy rapture. The rest of the disciples are on his right; together with the women, and the whole encircle the vacant tomb.

4 *ft.* 9½ *in.* by 3 *ft.* 5 *in.*—C.

In the Public Gallery at Munich.

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78. The Adoration of the Shepherds. The Virgin is

raising the covering from the Infant, whol ies asleep. *See* description, No. 170, Vol. II. For size, read,

14 *ft.* 8 *in.* by 8 *ft.* 6 *in.*—C.

In the Munich Gallery.

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79. Peace, or the Reconciliation between the Romans and Sabines. For a detailed description of this picture, see No. 613, Vol. II.; but some of the details given in that beautiful study are in this picture omitted, and among others is the infant lying at the feet of the Sabine soldier. This is far from being a fine work of Rubens; like many of his large pictures, the hand of the scholar is visible in every part.

7 *ft.* 9½ *in.* by 10 *ft.* 6½ *in.*

In the Public Gallery at Munich.

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80. St. Michael overthrowing the Great Dragon. This magnificent work exhibits the war-like angel, clad in celestial panoply, bearing in one hand a flaming sword, and in the other a blazing shield, standing with his left foot on the tail of the monster, who, with seven of his horrid crew (emblems of the seven mortal transgressions), are overthrown, and are falling in confusion, writhing in agonising contortions, "yet still bearing in their looks haughty defiance;" four angels aid the conqueror, one of whom has pierced the thigh of Envy, and a second has seized the tail of the dragon, and with uplifted sword is about to inflict an almost mortal wound on the great enemy. The Omnipotent, enthroned in ineffable light, is visible above. A glorious work of art. *See* No. 173, Vol. II. For engravers, read, "also by C. Galle in two prints." The prints appear to have been done after drawings, as they differ in some of the details from the picture.

In the Public Gallery at Munich.

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81. The Overthrow of Sennacherib and his Host. *See* description, No. 193, Vol. II. The prints by Soutman and Visscher differ so greatly in the subordinate parts of the composition of the above picture, as to leave no doubt but that they were either engraved after the finished study, or a drawing by the master.

In the Public Gallery at Munich.

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82. The Descent of the Holy Ghost upon the Apostles on the Day of Pentecost. *See* description, No. 175, Vol. II. For engravers, read, "Also by Ragot and C. Van Merlen."

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83. Silenus and Satyrs, &c. Rubens evidently took great pleasure in representing these fabled beings of antiquity, and under the influence of taste, aided by a brilliant genius, gave to fiction a near appearance of reality. This splendid specimen of his powers exhibits on the right of the foreground a female seated and bending forward to suckle her twin infant satyrs, which lie playfully on the ground; a little retired from this group is the demigod Silenus, bending under the weight of an unwieldy body, supported on his left by a negro, who is grasping the fleshy folds of his thigh, and on the right by a satyr, with a branch of vine, the fruit on which attracts the notice of a tiger; an old woman, carrying a jug, is near the latter; a faun, playing on a pipe, precedes the deity, and behind him are a young Bacchante, an old woman, and two fauns. Description, No. 179, Vol. II., improved. For "canvas," read "panel."

In the Munich Gallery.

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84. Portrait of Dr. Van. Thulden when about forty years of age; of a portly countenance, seen in a three-quarter view, having scanty auburn hair, and a square-shaped beard.

His dress is composed of a black silk robe, relieved by a small white collar, and he is represented seated, resting his right arm on the chair, and holding a book in the other, with the forefinger between the leaves. Excellent. Description, No. 183, Vol. II., improved.

3 *ft.* 9½ *in.* by 3 *ft.* 3 *in.*—P.

In the Public Gallery at Munich.

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85. Portrait of a Gentleman when about fifty years of age; of a ruddy complexion, dark hair, and gray pointed beard; he is habited in a black silk dress, and a full white ruff, and is seated on a chair, resting the right arm on its elbow, and holding a book in the left hand. Some books are on a shelf in the background.

3 *ft.* 5 *in.* by 2 *ft.* 11 *in.*—P.

In the Public Gallery at Munich.

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86. The Virgin and Child. This carefully finished picture represents the Virgin clothed in a scarlet vesture with blue sleeves, seated in nearly a front view, looking downwards, holding the infant Saviour naked on a table. They appear to be at a window, around which are floating in graceful movement eleven angels, who are engaged encircling it with a wreath of flowers. This very admirable production is the joint work of Rubens and Breughel. Description, No. 205, Vol. II., improved.

In the Munich Gallery. Worth 1000*l.*

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87. Samson and Delilah. This well-studied production exhibits the treacherous harlot, dressed in a white night robe, recumbent on a couch, holding the fatal scissors in her hand, and looking archly round at her credulous lover, who has risen from his sleep, and while one knee still rests on the

bed, is struggling violently with his adversaries, consisting of six powerful men, some of whom are securing his hands behind his back. At the same time, an old woman stands at the head of the couch, viewing with satisfaction the issue of the stratagem. Description, No. 186, Vol. II., improved.

3 *ft.* 4 *in.* by 4 *ft.* 1 *in.*—C.

In the Public Gallery at Munich.

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88. Diana and Nymphs reposing after the Chase. *See* description, No. 185, Vol. II.; and read, "Engraved also by J. Louys."

In the Public Gallery at Munich.

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89. Diana and two Nymphs reposing. *See* No. 819, Vol. II. This picture corresponds very nearly in its composition with the preceding, No. 185. For size, read,

7 *ft.* by 10 *ft.* 1 *in.*—C.

In the Royal collection at Windsor.

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90. The Funeral Obsequies of Decius. This admirable and finished study represents the slain warrior laid on a couch in the middle of a temple; an officer, clad in splendid armour, stands at the foot of his couch, apparently pronouncing the funeral oration, and at the same time two soldiers are dragging forward two female captives, who have each an infant in their arms. In front of the bier are three athletic prisoners, prostrate and bound. In the back of the temple is erected an immense trophy, composed of arms, armour, and the heads of victims; and on either side are trumpeters prepared to sound their instruments. Description, No. 184, Vol. II., improved. *See also* No. 333.

2 *ft.* 9 *in.* by 3 *ft.* 9 *in.*—P.

In the Public Gallery at Munich.

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91. The Fall of the Great Dragon and the Punishment of the Seven Mortal Transgressions. In a notice of this picture, No. 216, Vol. II., it is stated, "that description, however profuse, must fail to convey a correct idea of this terrific and astounding scene." The writer, however, having had the advantage of again contemplating the superb collection of which this forms a part, is induced to attempt a more copious detail than is found in his former work, and also to correct an error therein, namely, Nos. 188 and 216 refer to one and the same picture.

"A space as far as angel's ken" in height and depth, appears filled with countless numbers of rebel angels, "hurled headlong in the wasteful deep:" above, "in light ineffable," is seen the Archangel Michael, clad in celestial panoply, bearing the sword of wrath, and accompanied by other warlike angels, firm in their allegiance. Before these dread messengers of vengeance, the guilty recoil and precipitate themselves headlong, and in their fall cling convulsively to each other, while in their flight, demons of horrid and disgusting forms seize and torment them: three of these monsters have caught in their grasp, fat and unwieldly beings, emblems of gluttony; below them is a fourth demon, clinging to the back of his victim, and dragging two wretched women after him by the hair of the head. On the opposite side of the picture is the Great Dragon suspended over the infernal pit Tophet, opening his monstrous jaws to receive the guilty fugitives. Below is seen a "dungeon horrible, on all sides round as one great furnace flaming," where creatures of frightful forms are dragging the condemned to misery and woe, and where multitudes are writhing in agonising torments. This awful and overpowering scene of horror, from which the mind shrinks aghast, exhibits the richest hues of colouring, combined with a fervour and energy of expression, and a vividness of imagination, of indescribable excellence. *See* comment in No. 216, Vol. II. The figures in this picture

are from 12 to 18 inches proportion; they display a studied attention to anatomical correctness; all other qualities which distinguish his best works are here found in perfection. This is unquestionably one of the noblest efforts of his genius. Engraved by Van Orley. Soutman has also given a print of a portion of the composition, dated 1642.

8 *ft.* 11½ *in.* by 6 *ft.* 10 *in.*—P.

In the Public Gallery at Munich.

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92. A Picture described as a study for the preceding picture was sold in the collection of M. Dutartre, 1804, for 4000 *fcs.* 150*l.*

3 *ft.* 8 *in.* by 2 *ft.* 9 *in.*—P.

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93. Children playing with a large Festoon of Fruit. *See* description, No. 187, Vol. II.; read, "Engraved by Schmitz."

4 *ft.* 6 *in.* by 6 *ft.*—C.

In the Public Gallery at Munich.

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94. Christ appearing to the Four Penitents. The Saviour is seen on the left of the picture in a profile view, wearing a scarlet mantle round His loins; both hands are advanced, and His countenance, beaming with benign compassion, is directed to the penitents; of these the Magdalen is in front, bending lowly before Him with her hands crossed on her bosom, a white mantle covers her loins, and leaves her shoulders and bosom exposed; beyond her are St. Thomas and St. Peter, and of the fourth (David) the head only is visible. A brilliant and carefully finished work. The figures are shown to the knees. Description, No. 190, improved. Read, "Engraved also anonymous."

In the Public Gallery at Munich.

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95. The Conversion of Saul. This very admirable production represents the moment when the Saviour, in a stream of light, accompanied by cherubim, appears to Saul on his journey to Damascus. The apparition has terrified and thrown into confusion the whole of the "armed band." Saul lies on his back in the centre of the foreground, and two of his attendants are assisting him, one of whom, partly naked, is kneeling; a third, in a scarlet dress, holds his affrighted charger; a little retired from these is a soldier exerting his utmost strength to restrain a fine gray horse, which is rearing up; two others, one on either side, are kicking and plunging with fear, and the riders with difficulty retain their seats: around are dispersed both horse and foot soldiers, paralysed with terror, some are galloping off, and others falling to the ground, or covering their eyes with their hands. Description, No. 192, Vol. II., improved. For size, read,

2 *ft.* 11 *in.* by 3 *ft.* 9 *in.*—P.

In the Public Gallery at Munich.

For a gallery picture of the preceding subject, see No. 774 Vol. II.

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96. The Battle of the Greeks and Amazons. The sanguinary conflict is chiefly confined to a bridge, for the passage of which both parties are vigorously contending; among the combatants is a Greek soldier, on a roan charger, in the act of making a cut at an Amazon, who, while bravely defending a standard, is nearly pulled backwards by a youth on foot; her efforts, at the same time, are seconded by one of her companions, whose horse is rearing up and grappling with that of her adversary; several lie under them either wounded or slain. On the right is seen a body of troop galloping up to the conflict, among which is one on a mottled gray horse, who is about to throw a javelin; more towards the spectator is an Amazon on a piebald charger, galloping

down the bank of the river, pursued by her adversary; two of her companions lie dead near her, and a third is precipitated from her horse into the stream, and there transfixed with a spear. The opposite side exhibits the no less direful effects of the contest; two horses are seen galloping off without riders, three others are rolling down a bank into the flood in which two more are floating, and a third lies dead. In every part some object meets the eye tending to show the bravery of the contending parties, and also the inefficiency of the fair sex for martial pursuits. This is a glorious specimen of art. Description, No. 195, Vol. II., improved.

In the Public Gallery at Munich.

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97. The Day of Judgment. It has already been observed, that the genius of Rubens appears to rise and expand in proportion to the greatness and difficulty of the subject,—an opinion most appropriate to several pictures in this collection, and among which may be enumerated the one now under notice. The sublime and awful scene exhibits the Saviour and Judge enthroned in light, surrounded by the patriarchs, apostles, and holy women, among, whom stands pre-eminent the Virgin, clad in azure robes. Multitudes of the blessed are approaching the Divine Presence; and at the same moment are seen Michael and other archangels, armed with blazing swords and spears, driving down before them an infinitude of condemned beings, who, though falling in confusion and affright, dare to conflict hand to hand with angels. Among the number of wretched objects may be observed six females, struggling and writhing with demons, who are either dragging them by the hair of the head, or bearing them in their arms to the fiery gulf which yawns wide to receive its victims; and within which are countless numbers tossing agonised in

the burning lake, amidst monsters of horrid forms. A superlative work of the master.

5 *ft.* 9½ *in.* by 3 *ft.* 9½ *in.*—P.

In the Public Gallery at Munich. Worth 2000 *gs.*

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98. Latona and the Carian Peasants. The distressed nymph, with her twin children, are on the left of the picture; the former, attired in a yellow silk robe and a white scarf, kneels against a bank, holding her two babes in her arms, and looking with an imploring countenance at the peasants, one of whom, standing in the brook with spade in his hand, is undergoing the penalty of his unfeeling conduct. The landscape is by the hand of Wildens. Description, No. 198, improved; and for size, read,

3 *ft.* 9 *in.* by 7 *ft.* 1 *in.*—C.

In the Public Gallery at Munich. Worth 500*l.*

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99. A Shepherd struggling with a Shepherdess. *See* description, No. 898, Vol. II.; and notice also No. 200.

In the Munich Gallery.

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100. Portrait of Helena Forman, represented in a three-quarter view, having light bushy hair, decked with a small black velvet cap, surmounted with a ball and tassel; her dress is composed of a black bodice with white satin sleeves, enriched with a fringe of gold lace and buttons, a lace kerchief, and a black silk mantilla; a splendid brooch and chain adorns the bosom. Description, No. 197, Vol. II., improved. For size, read,

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

In the Public Gallery at Munich.

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101. Portrait of the same Lady, when about twenty-eight years of age; represented in a front view, having on a black velvet cap decked with a plume of feathers, a scarlet bow and jewels; the rest of her dress consists of a black silk robe, the bodice adorned with numerous jewels, and the waist girt with a scarlet riband, and a white kerchief over the shoulders. Her right hand contains her gloves, and the left is raised across the body. This is a slight and very indifferent picture.

3 *ft.* by 2 *ft.* 1 *in.*—P.

In the Munich Gallery.

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102. Portrait of the same Lady and her infant Son. She is here represented sitting on an antique stool on the terrace of a house, holding her child naked on her lap, with both arms round his waist. Her dress is composed of a light coloured hat adorned with feathers, a green silk jacket, and a purple skirt embroidered with gold. Her fair countenance is seen in a three-quarter view, and her eyes are directed to the spectator. The child has on his head a black velvet cap, decked with a feather. The background is composed of a tawny yellow curtain, and a portion of sky warmed by the rays of a setting sun.

5 *ft.* 2 *in.* by 2 *ft.* 8 *in.*—P.

In the Munich Gallery.

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103. Portrait of the same Lady, in the character of a shepherdess. Described, No. 882, Vol. II., is a copy.

Sold in the collection of the late M. Schamps, Ghent, 1840; 1000 *fr.* and 10 *per cent.* (42*l.*)

The Writer has heen unable to discover where the original picture is, or even that from which Pether engraved his prints, as noticed No. 1187 of the same volume.

104. Christ on the Cross. The body of the Saviour is represented in nearly a front view, with some white linen round the loins; He has yielded up the ghost, and His head is bowed down on the right shoulder, so that the countenance is seen in a profile view. Darkness conceals all distant objects. For engravers, read, "Also by M. A. Bon Enfant Ex." Description, No. 203, improved.

In the Public Gallery, Munich.

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105. Portrait of Don Ferdinand, Cardinal Infant of Spain. *See* description, No. 207, Vol. II. Engraved by C. Galle The same in an oval, adorned with emblematical figures, one of which is Hercules treading Envy under foot. Engraved anonymously.

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106. St. Ignatius Loyola, represented in nearly a front view, habited in the black robes of his order, standing with his hands united before a table on which are a crucifix, a closed book, and a rosary. A glory surrounds his head, and a beam of light is descending on him. Half figures. Engraved by G. Huberti Ext. 1622. Description, No. 209, Vol. II., improved.

In the Munich Gallery.

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107. Diana and Nymphs returned from the Chase. The scene exhibits a richly-wooded landscape, with a tree on the right, at the foot of which is seated the goddess, attired in a loose red mantle, caressing her dogs; two of her nymphs stand on her right, a third is behind her, and a fourth is a little retired from the group, blowing a horn; five others of her attendants are on the opposite side, either occupied in paunching the game, or unlading the mules. A number of

dogs are around them, and a large pile of game is on the ground. The landscape appears to be by the hand of Breughel, and the game and dogs by Van Kessel. It is, however, a slight and indifferent picture by the masters. Description, No. 215, Vol. II., corrected and improved.

In the Public Gallery, Munich.

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108. Rubens, with his wife Helena Forman and their son, represented walking in a garden, and approaching a temple on the right. The lady has on a large straw hat, and wears a black mantilla with white sleeves, a yellow robe, and a white apron, and carries a fan of feathers in her hand. Rubens, habited in a black stripped dress, and having on a large hat, is on her right; and the attention of both of them is towards the spectator. Their son, wearing a scarlet fancy dress, follows his parents. More towards the front is an elderly woman feeding a cock and hen pea-fowls. On the opposite side are two large pots containing flowers; and from hence the eye views a garden, enclosed by dwarf hedges. The figures are about fifteen inches high. This highly interesting picture is painted in a free and masterly manner. Description, No. 217, Vol. II., improved.

In the Public Gallery, Munich. Worth 800*l.*

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109. Portrait of a Gentleman, about thirty years of age, of a ruddy complexion, seen in nearly a profile view, having short brown hair, turned up in front, and a scanty beard. He is habited in a plain black dress and a full white ruff, and is decked with a massive gold chain. A well-finished production.

1 *ft.* 9 *in.* by 1 *ft.* 4 *in.*—P.

In the Public Gallery, Munich.

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110. Portrait of an Elderly Lady, styled the Mother of Rubens, represented in a profile view, looking down. A black scarf covers her head, and the rest of her dress consists of a dark gray gown, and a black cloak bordered with fur.

There is a print by Matthew Ernst which corresponds with this description, with the exception that a light kerchief covers the head, and she is represented at an arched-top window. These variations are probably the caprice of the engraver.

In the Public Gallery, Munich.

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111. Portraits of Philip the Fourth and his Consort, Elizabeth de Bourbon, being duplicates of two pictures described No. 229, Vol. II., are in the Hermitage, St. Petersburg; and a repetition of the same are in the collection of Earl Spencer at Althorp; the latter were purchased in 1827 of Lord Bentinck, at his château of Verrel in Oldenburg.

Portraits of the above are engraved, in richly embellished ovals, by L. Louijs; again, in small, by P. de Jode. C. Visscher has also given a print of the king, clad in armour, concealed in part by a richly embroidered mantle, and having a crown on his head.

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112. Soldiers carousing at a Country Inn. *See* description, No. 228, Vol. II. For size, read,

1 *ft.* 10 *in.* by 2 *ft.* 9 *in.*—P.

In the Munich Gallery.

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113. Portrait of Wladeslaus Sigismond, King of Poland, when about fifty years of age, represented in nearly a front view, wearing a turned-up hat decked with feathers, a stripped silk doublet with light-coloured sleeves, a small lace ruff, and a mantle over the left shoulder. His right hand rests on a

cane, and the left is placed on his hip. Seen to the knees. Engraved by Paul Pontius. Description, No. 231, Vol. III., improved.

In the Public Gallery, Munich.

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114. A Satyr, with a bunch of grapes in his hand. *See* description, No. 234, Vol. II. For size, read,

2 *ft.* 5 *in.* by 2 *ft.*—P.

In the Public Gallery, Munich.

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115. The Apotheosis of St. Francis. This masterly work of art exhibits that distinguished saint ascending to glory in the presence of a multitude of his followers. Among the numerous spectators are a man and a woman, possessed, and struggling on the ground, assisted by two women and two men. Near these is a convalescent, prostrate, whose happy countenance expresses a grateful feeling for returning health, and in which a companion appears to participate. This is a fine study for an altar-piece. Engraved by Lommelin. Noticed Nos. 242 and 1059, Vol. II.

2 *ft.* by 1 *ft.* 6 *in.*—P.

In the Public Gallery, Munich. Worth 160*l.*

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116. The Death of Seneca. *See* description, No. 239, Vol. II. Read, for size,

5 *ft.* 9 *in.* by 4 *ft.* 10 *in.*—P.

In the Munich Gallery.

A bust of the preceding philosopher is engraved by L. Vosterman.

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117. Portrait of a Gentleman, about fifty-five years of age, of an intelligent countenance, seen in nearly a profile view,

having scanty auburn hair, a pointed beard, and mustachios He is habited in a dark-coloured dress, bordered with fur, and has a medal suspended in front. A highly finished picture.

1 *ft.* 8½ *in.* by 1 *ft.* 4¾ *in.*—C.

In the Public Gallery, Munich.

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118. Meleager presenting the Head of the Caledonian Boar to Atalanta. The nymph, clad in a white vesture and a red mantle, is seated at the foot of a tree, with her left hand on her bosom, and the right extended to take the proffered present from her lover, whose right hand is placed on her neck Cupid stands between them, with his back to the spectator. Several dogs, together with implements of the chase, are introduced on either side of the group. These are by the hand of Snyders, and the landscape appears to be the work of Wildens. *See also* No. 264, Vol. II., for a similar picture.

6 *ft.* 2 *in.* by 9 *ft.* 4 *in.*—C.

In the Public Gallery, Munich.

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119. Peasants milking Kine. A landscape, representing a dairy farm, composed of fertile meadows and woodlands. A field of a broken and varied surface forms the foreground; over this are distributed a herd of ten cows, one of which a woman, dressed in a gray jacket and a red skirt, is milking; another woman is holding a funnel, while a man pours milk from a pail to pass through it into a brass can. On the left is a stream, which flows along the extremity of the field and the skirts of a wood. The effect is that of a fine morning Description, No. 248, Vol. II., improved.

In the Public Gallery, Munich.

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120. Minerva or Bellona befending a Beautiful Woman and her offspring against the ravages of war; personified by an athletic soldier, clad in armour, who stands on the left, with a sword in his hand, in an attitude of attack; but is restrained from violence by the goddess. The mother, confident in the protection of the deity, sits wholly uncovered, calmly suckling a babe. On her right are four interesting children entwined in each other's arms; one of these is a girl, who is stooping to gather some fruit. At the same time a satyr in a tree is handing them a branch, with fruit on it. In addition to these is a young female on her knees, imploring the protection of the goddess. This gallery picture is by the hand of Rubens and scholars. Engraved by Henriquez. *See* No. 432, Vol. II.

7 *ft.* 1 *in.* by 10 *ft.* 5 *in.*

In the Public Gallery, Munich.

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121. The Destiny of Marie de Medici. *See* description, No. 404, Vol. II. Panneels has etched a print of the Jupiter and Juno in this picture.

The following are original studies for the Luxembourg pictures illustrative of the life of Marie de Medici, and of which a brief notice only appears in No. 241, Vol. II.

122. Lucina committing the Infant Princess to the care of the City of Florence. This picture has the appearance of being a neatly finished copy by a scholar. *See* No. 405, Vol. II.

2 *ft.* by 1 *ft.* 6 *in.*—P.

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123. The Education of the Queen. *See* No. 406, Vol. II.

1 *ft.* 8¼ *in.* by 2 *ft.* 10¼ *in.*—P.

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124. Henry the Fourth deliberating on his Marriage. *See* No. 407, Vol. II.

11 *in.* by 1 *ft.* 6 *in.*—P.

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125. The Marriage of the Queen. *See* No. 408, Vol. II.

2 *ft.* by 1 *ft.* 6½ *in.*—P.

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126. The Debarkation of the Queen. *See* No. 409, Vol. II.

2 *ft.* by 1 *ft.* 6 *in.*—P.

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127. The Birth of Louis the Thirteenth. *See* No. 411, Vol. II.

2 *ft.* by 1 *ft.* 6 *in.*—P.

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128. Henry the Fourth investing the Queen with the Regency. *See* No. 412, Vol. II.

2 *ft.* 3 *in.* by 1 *ft.* 6½ *in.*—P.

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129. The Coronation of the Queen. *See* No. 413, Vol. II.

2 *ft.* 1 *in.* by 2 *ft.* 10½ *in.*—P.

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130. The Journey of the Queen to the Bridge of Sé. *See* No. 416, Vol. II.

2 *ft.* by 1 *ft.* 6 *in.*—P.

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131. The Exchange of the two Queens. *See* No. 417, Vol. II.

2 *ft.* 3½ *in.* by 1 *ft.* 6½ *in.*—P.

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132. The Happiness and Prosperity of the Regency. *See* No. 418, Vol. II.

2 *ft.* by 1 *ft.* 6½ *in.*—P.

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133. The Apotheosis of Henry the Fourth. *See* No. 414, Vol. II.

1 *ft.* 8 *in.* by 2 *ft.* 10 *in.*—P.

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134. The Government of the Queen. *See* No. 415, Vol. II.

1 *ft.* 8 *in.* by 2 *ft.* 10 *in.*—P.

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135. The Majority of Louis the Thirteenth. *See* No. 419, Vol. II.

2 *ft.* by 1 *ft.* 6½ *in.*—P.

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136. The Flight of the Queen to the City of Blois *See* No. 420, Vol. II.

2 *ft.* by 1 *ft.* 2½ *in.*—P.

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137. The Queen deciding in favour of Peace. *See* No. 421, Vol. II.

2 *ft.* by 1 *ft.* 6½ *in.*—P.

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138. Peace concluded. *See* No. 422, Vol. II.

2 *in.* by 1 *ft.* 6½ *in.*—P.

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139. Peace ratified in Heaven. *See* No. 423, Vol. II.

2 *ft.* by 1 *ft.* 6½ *in.*—P.

The preceding eighteen studies are in the Public Gallery, Munich.

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140. Portrait of a Gentleman, about fifty years of age, of a portly countenance, seen in a three-quarter view. He has short smooth hair, a pointed beard, and mustachios; and is habited in a black figured silk robe and a vest, buttoned up close to the neck, relieved by a plain white collar. Engraved by Zucchi.

2 *ft.* 5 *in.* by 2 *ft.* 5 *in.*—P.

In the Public Gallery at Dresden.

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141. Portrait of a Lady about thirty-five years of age, represented in a three-quarter view, attired in a black silk dress, with a rich point lace collar round the neck and bosom, a double row of pearls suspended in front, and attached to the shoulder, and a string of the same jewels adorning the neck. The head also is embellished with a lace veil and pearls. Engraved by Zucchi.

2 *ft.* 7 *in.* by 1 *ft.* $10\frac{1}{2}$ *in.*—P.

In the Public Gallery at Dresden.

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142. Whole-length Portraits of the Artist's two eldest Sons in one picture. *See* description, No. 259, Vol. II.; and read, "Engraved also by Danzel, and by G. F. Muller." The latter took his print from the picture in the Lichtenstein Collection.

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143. A Magdalen. In this composition the penitent has nearly disrobed herself, and is in the act of tearing her long flowing hair. She appears to be kneeling at the side of a bank. Half-length figure. Etched anonymous. Described from the print.

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144. Portrait of Maria, Consort of Ferdinand the Third, when about forty years of age, seen in nearly a front view. Her hair is arranged in rows of formal curls, encompassing

her head, and adorned at the side with jewels. Her attire is extremely rich, and a splendid cluster of jewels is attached at the bosom. Engraved by P. de Jode. Described from the print.

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145. The Virgin investing St. Ildefonso with the chasuble of his Order. *See* description, No. 295, Vol. II.; and read, " Engraved also by J. de Roy."

In the Vienna Gallery.

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146. Four Infants playing with a Lamb. This picture corresponds, in the composition of the figures, with No. 312, but differs considerably in the accessories. But independent of this, the extraordinary freshness and transparency of the colouring, the free yet delicate manner of the execution, fully entitle it to be denominated a true and good production of Rubens. Etched also by Spruyt.

3 *ft.* 1 *in.* by 4 *ft.* ½ *in.*—P.

In the Wilton Collection.

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147. Mars crowned by Victory. The allegory of this picture has probably reference to the triumphs of Rome. Victory, girt with a pale purple mantle, is seated on the right, in a profile view, extending her hand to place a chaplet on the head of the warrior, who, clad in complete armour, is seated on a heap of slain; in one hand he grasps a short sword, and the other holds a splendid shield. A captive with his hands bound bends at his feet, and a victim lies extended in front. On the farther side of the group are an altar and a variety of military weapons, beyond which is an angel bearing the Roman fascis. A vigorous production. *See* description, No. 314, Vol. II.

6 *ft.* 6 *in.* by 4 *ft.* 4 *in.*—P.

In the Public Gallery, Hesse Cassel.

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148. The Entombment. The composition consists of nine figures, and represents the body of the Saviour in a recumbent position, with the feet towards the spectator. Joseph of Aramathea and Nicodemus are on the right, the former of whom supports the arms and body; and both of them are looking at the Virgin, who has one hand on the head of the Saviour, and is gently raising one of the eyelids with the other. Behind are St. John and Silome; and at the side of the former are the two Maries, and a third is perceived behind them. The figures are shown to the knees. Engraved by Soutman. The preceding is perhaps the picture mentioned in such high terms by Cumberland, as being in the Escurial. *See also* No. 315, Vol. II.

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149. The Daughters of Cecrops opening the Fatal Basket. *See* description, No. 325, Vol. II. An excellent duplicate of that picture, of a smaller size, is in the Old Palace at Berlin.

About 5 *ft.* 8 *in.* by 7 *ft.* 8 *in.*—C.

There is also an etching of the above subject, anonymous, in the composition of which is introduced an old woman bending over the basket, and raising her hand in astonishment; the females are also more clad.

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150. Venus arranging her Hair at her Toilet. *See* No. 336, Vol. II. Read, "Etched by Panneels."

In the Lichtenstein Gallery.

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151. Decius consulting the Priests, previous to the battle with the Gauls and Samnites. *See* description, No. 328, Vol. II. In the last line but one of the description, for *stag* read "heifer."

The original study for the preceding, painted in a broad,

free, and rapid manner, but abounding in energetic expression, was sold in a public auction by Messrs. Christie and Manson, 1833, for 52 *gs.*

2 *ft.* 6 *in.* by 3 *ft.* 4¾ *in.*—P.

Bought by Mr. Lane Davies.

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152. The Fall of Phaeton. The ambitious youth is represented falling from the splendid car of Apollo; and the fiery coursers having lost the guidance and control of their usual leader, are thrown into dire confusion; one of them, and the nearest to the spectator, has reared upright, and the reins are floating in the wind. The sign of Cancer is visible above. Engraved by G. Panneels. This is perhaps the picture noticed No. 338, Vol. II., in the Lichtenstein Gallery.

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153. Clelia and her Companions escaping from the Camp of Porsenna. In the composition of this splendidly coloured picture, Clelia and one of her companions are in the centre; the former, clad in a crimson mantle, the latter in yellow robes, are mounted together on a fine bay horse, which is descending the bank of the Tiber, led by an elderly woman. She is preceded by two of her friends mounted on a brown horse, and is followed by others, also on horseback. On the left of the picture, and close to the front, are four more of her party on foot, two of whom are stripped, and are entering the stream; and the other two are removing their clothing. In advance of these is a fifth, with her back to the spectator.

Although this picture is attributed by the Writer of the Berlin Catalogue to Diepenbecke, the figures, both in drawing and colouring, are so superior to any work by that master which has come under the notice of the Writer, that he feels compelled to place it under the name of Rubens. Wildens

is probably the author of the landscape, and other scholars may have assisted in the subordinate parts.

7 *ft.* 8 *in.* by 11 *ft.*—C.

In the Public Gallery, at Berlin.

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154. Three Studies for an Equestrian Figure, resembling the portrait of the Archduke Albert. The centre one exhibits him on a prancing gray horse, in nearly a profile view; that on the left is seen in a hinder position, on a piebald charger; and the remaining one, on the opposite side, portrays him in a front view, on a mottled gray horse. Painted in a most masterly style.

4 *ft.* 3 *in.* by 6 *ft.* $3\frac{3}{4}$ *in.*—C.

In the Public Gallery, Berlin.

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155. Abraham about to sacrifice his Son Isaac. *See* description, No. 347, Vol. II. Engraved by Stock-Hendricx Ext. 1633. C. Galle has also given a print of the same subject, in which the patriarch is represented with his hand on the head of his son, who is seated on the altar, with his eyes bandaged.

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156. The Adoration of the Magi. In this composition the Virgin, clothed in a crimson vest and a light gray mantle, is on the left of the picture, seen in a profile view, holding the infant Saviour in an erect position on a crib, while He takes a piece of money from a bowlful presented him by a magi, who is prostrate on his knees and elbows close to the front; and the skirt of whose robe (of yellow embroidered silk) is held by a man-servant. A second magi, clad in a crimson robe, the skirt of which is held by a youthful page, is bowing before the Divine Babe, bearing a similar offering in his hand. Beyond these are an Ethiopian king and four other

persons, one of whom is on horseback. St. Joseph stands behind the Virgin near a shed. *See also* No. 156, Vol. II.

9 *ft.* 6 *in.* by 7 *ft.* 1 *in.*—C.

In the Gallery of the Sans Souci, Potsdam.

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157. Christ Triumphant over Sin and Death. The Saviour, clothed in a scarlet mantle, which passes over the right shoulder and floats in the air behind, and a white vesture round His loins, is stepping forward with one foot on the head of the serpent, and resting the end of a spear held in his right hand on a skull; two angels, bearing emblems of peace and victory, attend him. Painted in a free and hasty manner. Engraved by Bolswert. No. 348, improved.

6 *ft.* by 4 *ft.* 6 *in.*—C.

In the Gallery of the Sans Souci, Potsdam.

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158. St. Cecilia, clothed in a green vesture and a rich yellow skirt, seated in a temple playing on an organ; her countenance and eyes are directed upwards. Two angels on her right appear to be enraptured with the sweet harmony of her music, a third angel is in front climbing up to strike the instrument, and a fourth is seen above listening. A most brilliant production. Description No. 350, Vol. II., improved. Engraved by Witdouc and S. a Bolswert. The same subject, in which are only two angels, is also engraved by Panneels, Lommelin, and anonymously.

5 *ft.* 9½ *in.* by 4 *ft.*—C.

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159. The Exaltation, or Ascension of the Virgin, No. 352, Vol. II., *is a copy.*

In the Potsdam Gallery.

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160. Nymphs Bathing. The principal group in this picture is composed of four nymphs, one of whom is seated

uncovered on some scarlet drapery, with an attendant behind her; a second, partly covered with a fur mantle, is crouching down with her back to the spectator; and the remaining two stand in front of the latter; beyond these is a fifth dressing herself. In the background is introduced a fountain, adorned with the Graces. Three cupids are also seen descending, bearing flowers in their hands.

2 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—P.

In the Gallery of the Sans Souci, Potsdam.

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161. An Allegorical Subject allusive to the Government of Marie de Medici. Henry the Fourth, under the form of Mars, is advancing, guided by Minerva, towards a naked female, from whom the latter has received a lock of hair, and is handing it to the warrior. Behind them are Pomona and a cupid. Time, accompanied by three cupids, is passing over their heads. Description, No. 354., Vol. II., improved.

5 *ft.* 1 *in.* by 6 *ft.* 8 *in.*—C.

In the Gallery of the Sans Souci, Potsdam.

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162. The Birth of Venus. The beautiful goddess is represented quitting the element of her birth, and stepping into a car composed of a sea shell, holding at the same time her streaming locks with both hands. Three Nereides attend her, one of whom holds shells and corals, a second has strings of pearls, and the remaining one is in the arms of a Triton. On the opposite side are two other Tritons with conch shells. The Loves sport in air around her. The figures are colossal size. Description, No. 356, Vol. II., improved. Etched by Spruyt.

In the Gallery of the Sans Souci, Potsdam.

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163. Christ raising Lazarus. This admirable picture is composed of six figures, and represents the Saviour, clothed in a white vesture and a scarlet mantle, standing in a profile view on the left, with His arms extended and His attention steadfastly directed to Lazarus, who has quitted the tomb and is bending in grateful adoration to his deliverer; his two sisters are on their knees, one of whom is removing his grave-clothes, and the other is looking with an expression of affection at the Saviour. The two remaining persons appear to be disciples; one of them is assisting Martha, and the other is bending forward to convince herself of the reality of the miracle. This is a well-studied work of the master. Description, No. 357, Vol. II., improved and corrected.

8 *ft.* 5½ *in.* by 6 *ft.* 3½ *in.*—C.

In the Museum at Berlin.

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164. The Apotheosis of Psyche. No. 358, Vol. II., is a copy.

164.* The Assumption of the Virgin. No. 359, Vol. II., is a copy.

In the Old Palace at Berlin.

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165. Hercules strangling the Nemean Lion. Described No. 361, Vol. II. For size, read,

About 5 *ft.* 6 *in.* by 5 *ft.* 6 *in.*—C.

In the Old Palace at Berlin.

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166. The Infant Saviour and St. John playing with a Lamb. *See* description, No. 366, Vol. II., and read:—A third print, of an upright form, and with a reed cross lying on the foreground, is engraved by G. Huberti.

In the Gallery of the Sans Souci at Potsdam.

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167. The Marriage of St. Catherine. This composition represents the Virgin, clothed in a scarlet vest, seated at the base of a column in a profile view, with the Infant standing naked on her hand, and bending forward to put a ring on the finger of St. Catherine; who is attired in a pink vest and a white satin robe, and receives the mystic honour kneeling. St. John stands with his back to the spectator before them, and St. Joseph and St. Francis are on the farther side of the group. This is a joint production of the master and scholars Description, No. 363. Vol II., improved.

6 *ft.* 6 *in.* by 7 *ft.* 10 *in.*—C.

In the Museum at Berlin.

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168. Romulus and Remus. A female, attired in a crimson vest, is seated in the centre holding the infants Remus and Romulus, in her arms, one of whom is extending its hand to take some fruit from a man on the left, and the other is bending down to caress its foster, parent, a wolf, near which stand two shepherds viewing with surprise the discovery. The figure of a river deity is introduced in the foreground. Injudicious cleaning has nearly destroyed this once brilliant and beautiful picture. *See* No. 367, Vol. II.

2 *ft.* 3 *in.* by 3 *ft.* 1 *in.*—P.

In the Gallery of the Sans Souci at Potsdam.

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169. Four Infants playing with a Lamb, No. 368, Vol. II. In the Gallery of the Sans Souci. *Is a copy.*

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170. A Portrait of a Youth, habited in the Spanish costume, No. 369, Vol. II. Potsdam. *Is painted by a scholar.*

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171. A Portrait of a Lady. No. 370, Vol. II. In the Potsdam Gallery. *Is also by a scholar.*

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172. Venus disarming Mars. The hero is represented bending on one knee before the goddess, while the latter, who is loosely clad in a crimson mantle, bends forward to remove his sword from his side; four cupids assist, one of whom is taking off his helmet, and another has possession of his buckler, a third holds his spear, and the remaining one has mounted his noble charger. A most brilliant work of the master. Engraved very indifferently. A. V. Hoorn, ext.

About 5 *ft.* 1 *in.* by 6 *ft.*—C.

In the Old Palace at Berlin.

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173. A Chubby Boy, about four years of age, with flaxen hair, at an arched window, seen in a profile view, playing with a bird.

2 *ft.* 4 *in.* by 1 *ft.* 10½ *in.*—P.

In the Museum at Berlin. Worth 100*l.*

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174. Silenus and Satyrs. The demigod is here supported by a satyr and a negro, the latter of whom has hold of the fleshy exuberance of his thigh. Before him are three infants with grapes, and behind him are two nymphs and a satyr; one of the former is gaily striking the tambour, and at the same time lending herself to the caresses of the latter, who has also his arm round the neck of the other female, at whose side is an infant. The group is preceded by a faun playing on a pipe. A portion of this picture appears to have been borrowed from the grouping of one described No. 83.

5 *ft.* 11 *in.* by 7 *ft.* 9 *in.*—C.

In the Museum at Berlin.

175. The Huntsman. A larder well stocked with game, fruit, and vegetables, in which a sportsman, habited in a gray jacket with red sleeves, has just entered, and is hanging up a dead fawn. The figure only is by Rubens, and the rest by the hand of Snyders.

In the Royal Museum at the Hague.

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176. Portrait of Elizabeth Braut, first wife of Rubens. She is represented in a three-quarter view, with dark auburn hair decked with a wreath of jewels. Her dress is composed of a black silk robe, with open sleeves showing white silk linings, embroidered with stripes of gold; the bosom is partly concealed by a white kerchief, and a gold chain of an antique form surrounds the neck, and is attached in a cluster to a brooch on the breast. The hands are crossed on the bodice in front, and the figure appears to bend slightly forward, which (together with a smile that animates the countenance) denote her to be saluting some one. A green curtain is introduced in the background. Painted in the artist's most finished manner. Description, No. 380, Vol. II., enlarged.

About 3 *ft.* 3 *in.* by 2 *ft.* 4 *in.*—P.

In the Royal Museum at the Hague. Worth 500*l.*

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177. Portrait of Helena Forman. Her fair and comely countenance, beaming with smiles, is represented in nearly a front view, her light hair falls in tresses on the right of her face from under a small black velvet hat decked with plumes of white feathers; her attire is composed of a light blue silk skirt and bodice, a black silk robe, with the sleeves formed of white and blue ribbons. A splendid brooch adorns the bosom, and a chain of pearls and other jewels is suspended in front. The right hand, containing a bunch of roses, is raised towards the bosom, and the left appears to be placed

on the ledge of the frame. A bright red curtain is suspended in the background. This beautiful picture is painted with a delightful freedom of handling, and with the purest and richest hues of colour. No. 381, Vol. II., improved.

3 *ft.* 3 *in.* by 2 *ft.* 6 *in.*—P.

In the Royal Museum at the Hague. Worth 800*l.*

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178. Adam and Eve in the Garden of Paradise. This most admirable production, the joint work of Rubens and Breughel, exhibits a garden of the richest and most luxuriant description, in which are seen an infinite variety of animals and birds, wantoning in joyous freedom and primeval innocence. On the right is placed conspicuous the tree of knowledge, loaded with its tempting fruit; and the beauteous Eve standing near it, ready with outstretched hand to take a cluster of fruit from the wily serpent, who has glided among its branches; at the same time she is presenting some of its fair apples to Adam, who is seated on a bank before her, and receives the gift with emotions of fear and trepidation. It is impossible to commend too highly this splendid work of art; both the colouring and the finishing throughout are of matchless beauty, and the figures are more correct and chaste in the drawing than is usually seen in the master's pictures. Many of the surrounding animals have evidently received the finishing touches from Rubens. Description, No. 379, Vol. II., enlarged.

2 *ft.* 6 *in.* by 3 *ft.* 9 *in.*—P.

In the Royal Museum, Hague. Worth 1500*l.*

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179. The Flight into Egypt by Night. The principal group in this excellent picture corresponds with one described No. 389, Vol. II.; but in this are introduced two angels soaring above, and two horsemen galloping off in the dis-

tance, with other minor variations. It is also signed P. P. Rubens, 1614. This is doubtless the picture from which C. Galle and Marinus engraved their prints. *See also* 860, Vol. II.

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—P.

In the Public Gallery at Hesse Cassel.

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180. Christ on the Cross. *See* description, No. 393, Vol. II. And read, engraved by Meysens.

In the Louvre.

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181. The Rainbow. A landscape, exhibiting a mountainous country, divided in the centre by a winding river, crossed by a bridge, near which are several cottages. A second bridge, composed of wood, is close to the front, and a stream ripples under it in gurgling eddies. The figures which embellish the scene, consist of a shepherd and shepherdess, who are standing together on the right of the foreground; on the farther side of them is seated a peasant at the foot of a tree, with a pipe in his hands, which he appears to have just ceased playing, and is looking up at a rainbow; a third peasant is reposing on the ground, resting his arm on a brass can, and a shepherdess in a white and blue dress sits by him. At some distance off on the left is a large flock of sheep, and a few goats browsing on a sloping bank. The appearance of a recent shower pervades the surrounding scene This picture nearly corresponds with No. 400, Vol. II.

2 *ft.* 8½ *in.* by 4 *ft.* 1½ *in.*—P.

In the Palace of the Hermitage, St. Petersburg.

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182. Christ, accompanied by three of His disciples, meeting Mary the sister of Lazarus at the entrance of the gate

of the city of Jerusalem. The artist in this picture evidently intended to represent the moment when Mary on her return from the burial of her brother is met by the Saviour. Her countenance and tears indicate her grief for her recent loss, and her attitude strikingly evinces her humility and resignation; the Saviour compassionating her distress has extended His hand, and is raising her from her knees. Engraved by Lauwers. Hecquet and Bassan, in their catalogue of prints, entitle the above "Christ with the Four Penitents."

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183. Christ discovering Himself to His Disciples at Emmaus. The subject is composed of five figures, and represents the Saviour seated in a front view, on the farther side of a table, breaking the bread. This act of our Lord has opened the eyes of the two disciples, one of whom, seen in a profile view, extends both hands; the other is placed on the opposite side, with his back to the spectator, and appears to be about to rise from his seat. The remaining persons consist of an old woman with a glass of liquor in her hand, and a youth bringing forward a plate of meat. Engraved in 1643 by Van Somplin, and in reverse by Swanenburg and C. V. Van Tienen. A. Lommelin has also given a print of the same composition, with an architectural background; also anonymously, with half-length figures. *See* No. 443, Vol. II

In the Escurial.

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184. A Satyr, or more probably Pan, as he has the horns of a ram growing from his head. He is represented standing in a front view, playing on a double pipe. This appears to have been drawn after an antique statue. Etched anonymously. Described from the print.

185. The Virgin with the Infant Saviour, attended by angels. *See* description, No. 458, Vol. II. Read, "Engraved also in reverse by C. Galle."

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186. Numa Pompilius receiving the Deputies from the Roman Senate. In the representation of the subject, the artist has evidently intended to illustrate by allegory the simplicity of the life and the religious tenets of Numa, whom he has here portrayed in a partial state of nudity, having merely a blue mantle cast over the right shoulder, and passed round the loins; his dark hair mingled with gray, and his furrowed countenance and deep sunken eyes, evince the wisdom derived from years of reflection. He is seated at the foot of a tree on the right (his head a little inclined forward), pointing with his right hand to a heap of fruit and vegetables which lie in rich abundance around him, as if he were expatiating on the happiness and tranquillity of a rural life, and the metempsychosis of the soul. His discourse is listened to by the deputies with profound attention and silence; one of whom, wearing a gray mantle, has his hand on his lips; a second is a young man, dressed in a yellow robe; and the remaining person covers his mouth with his mantle. On the opposite side are introduced the fabled beings of woods; of these the most conspicuous is the nymph Egeria, who is depicted in a state of nature, plucking a bunch of grapes; beyond her are two dryads, one of whom is stooping, with her mantle extended, to receive fruit which the other is gathering, in which she is assisted by two satyrs; and one of the latter has a branch of apricots, which a monkey is endeavouring to snatch. The variety of fruit and vegetables heaped on the foreground is doubtless intended to denote the liberal bounty of nature to her children, and the unnecessary destruction of animal life,—in accordance with the doctrines of Pythagoras, who forbade his disciples the use of flesh, and

also interdicted beans; and in allusion to the latter injunction Numa is treading on a stalk of that vegetable.

This very capital picture is the conjoint work of Rubens and Snyders, and is in every respect a splendid display of their united talents. Description, No. 492, Vol. II., improved.

8 *ft.* 8 *in.* by 12 *ft.* 6 *in.*

The Writer has been informed that this picture was placed in the hands of Dr. Stocco, by order of Lucien Buonaparte, as a security for the payment of an annuity of 200*l.*

It was put up at auction by Mr. Stanley in 1825, and bought in at 900 *gs.*; and was again offered to the public by the same in 1830, and bought in at 700 *gs.* It therefore remains in the possession of Dr. Stocco.

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187. Portrait of Father Ruzzola, a Carmelite monk, and confessor to the Archduchess Isabella. *See* description, No. 883, Vol. II.

Sold in the collection of the late M. Schamps, 1840; 3150 *fr.* and 7½ *per cent.* (135*l.*)

Bought by Messrs. Smith.

Now in the possession of George Blamire, Esq.

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188. The Triumph of Charity. *See* description, No. 495, Vol. II.

Sold, in the collection of Mr. Josiah Taylor, 1836, for 600 *gs.*

Bought by Mr. Pennel, and sold to Mr. Cave. At the sale of that gentleman's collection, 1841, by Mr. Phillips, it sold for 35 *gs.*

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189. The Triumph of the Church. *See* description, No. 496, Vol. II. Read, "Engraved also by N. Lauwers and Vermeulen."

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190. No. 497. Instead of "the finished study for the preceding," read, "for the *following* picture."

191. The Triumph of the Christian Religion. *See* description, No. 499, Vol. II. Read, "Engraved also anonymously."

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192. Triumph of the Christian Faith over Idolatry and Paganism. A finished study of the highest excellence, for one of the Loeche's pictures. Described, No. 498, Vol. II.

Sold by Mr. Buchanan, 1840, to J. Morrison, Esq., M.P.

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193. Abraham receiving Bread and Wine from Melchisedek. *See* description, No. 504, Vol. II.; and read, "Engraved on two sheets by Neeffs."

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194. Portrait of Elizabeth Brant. Engraved by J. G. Facius, from a picture in the collection of the Duke of Norfolk. This portrait corresponds very nearly with the one noted No. 514, Vol. II., in the Florence Gallery.

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195. Henry the Fourth defeating his Enemies at the Battle of Ivry. *See* description, No. 518, Vol. II.; and read, "Engraved by Lorenzini, of a very large size."

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196. The Horrors of War. *See* description, No. 523, Vol. II.; and read, "Engraved by Avril."

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197. A Head of a Spirited Horse, of a roan colour, with a bridle on. A masterly and finished study.

2 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

In the Palace of the Hermitage, St. Petersburg.

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198. Silenus with a Satyr and Negro. This oft repeated subject here represents the demigod with his brows bound with ivy, advancing slowly, supported on the right by a satyr, and on the left by a negro. The former holds towards him some grapes, which his enervated hand is endeavouring to take. A fat old woman accompanies them, carrying a jug in her hand. This is painted in the artist's smooth or finished manner, and is only a repetition of a group in a picture described No. 174. Engraved by P. Soutman.

4 *ft.* 5 *in.* by 3 *ft.* 9 *in.*—P.

In the Public Gallery, Hesse Cassel.

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199. Romulus and Remus suckled by a wolf. The infants are represented lying by the side of their foster parent; one of them has his back to the spectator, and the other is seated, looking up, and with extended arms is about to take a sprig of cherries from a bird which is flying towards him. The head of a peasant is seen behind some bushes at the side. Etched anonymously, from a picture in the Capitol at Rome. The same subject, in which the wolf is seen suckling the infants, one lying on his back, and the other on his side, is also etched anonymously.

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200. The Virgin bestowing a Rosary on St. Francis. This Romish legend supposes the Virgin to have descended on a cloud, bearing the infant Saviour in her arms, whom she holds in an erect position on her lap, with one hand, while with the other she presents the rosary to the saint. Several other distinguished characters of the Church are present, amongst whom may be recognised St. Rosalie, St. Jerome, and St. George; the two former are kneeling, and the latter, with two others, stands on the left of the Virgin. The Writer

considers this to be the joint work of Rubens and scholars. Engraved by A. Lommelin.

About 6 *ft.* 6 *in.* by 4 *ft.* 8 *in.*—C.

In the Palace of the Hermitage, St. Petersburg.

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201. The Virgin, with the Infant Saviour in her Arms, and St. Anne with a book in her hand, sitting together on a cloud. Both the former have crowns on their head, and the dove hovers over them. Engraved by Gilles Hendricx. Described from the print.

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202. The Virgin, represented in nearly a front view, having a celestial crown on her head, and a sceptre in her right hand; the other hand holds up her robe at the waist. Half-length figure. Engraved by Volders. Described from the print.

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203. The Virgin and Child. The latter stands naked on His mother's lap. *See* description, No. 794, Vol. II.; and read, "Engraved by Schiavonetti."

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204. The Virgin and Child. The former, attired in a scarlet vest and a grayish mantle, is seated on a bank, in a three-quarter view, holding the Infant in an erect position naked on her lap; her right hand encompasses the Babe's waist, and the left touches His foot. The shafts of two columns are introduced in the background. This picture corresponds with No. 794, Vol. II., and is probably the work of a scholar, retouched by the master.

3 *ft.* 3 *in.* by 2 *ft.* 7½ *in.*—P.

Sold in a collection by Mr. Christie, 1824, for 160 *gs.*

In the collection of Abraham Robarts, Esq.

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205. The Prodigal Son near a stable. *See* description, No. 804, Vol. II.

Sold in the collection of the late Wm. Wilkins, Esq., by Messrs. Christie and Manson, 1838. 245 *gs.*

Bought by Mr. Farrer, and sold to Andrew Fountaine, Esq.

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206. Six Peasants round a fire in a Cow-house. *See* description, No. 818, Vol. II.; and read, for size,

4 *ft.* 9 *in.* by 7 *ft.* 3 *in.*—C.

In the Royal Collection, Buckingham Palace.

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207. A Peasant, with a cart laden with vegetables, preceded by a woman on horseback, on a hilly road. *See* description, No. 820, Vol. II. Read, size,

4 *ft.* 9 *in.* by 6 *ft.* 3 *in.*—C.

In the Royal Collection, Buckingham Palace.

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208. The Descent from the Cross. In the composition of this picture, the body of the Saviour is being lowered by aid of a sheet, which is held by a powerful man at the top of the cross, assisted by St. John and Joseph of Aramathea; the former, clothed in a scarlet mantle, supports the back, and the latter holds the shoulder. The Virgin, attired in a gray vesture and a black robe, stands at the foot of the cross, extending her arm to receive the body, while the Magdalen, clad in a pink mantle of various hues, kneels in front, holding the left hand of her Lord. This is a richly coloured and very effective production, painted in a bravura manner, apparently the combined work of the master and scholars.

About 10 *ft.* by 6 *ft.* 6 *in.*—C.

In the Palace of the Hermitage, St. Petersburg.

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209. Portrait of a Gentleman, about forty years of age, of a round-shaped face, short dark hair, a tuft of beard and mustachios, represented in nearly a front view, standing with the right hand extending down at the side, and holding his dark-coloured cloak with the other. His dress consists of a dark gray waistcoat with gold buttons, a buff jacket with dark gray sleeves, and a white frill, edged with lace.

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210. (The Companion.) Portrait of a Lady, about twenty-eight years of age, of a fair complexion and dark hair, seen in a three-quarter view. She is attired in a black silk robe and skirt, a rich yellow bodice marked with waving black stripes, a full white ruff, and a small cap. The right hand is placed on her waist, and the other hangs down at her side.

4 *ft.* by 2 *ft.* 11 *in.*—C. (*enlarged five inches.*)

In the Palace of the Hermitage, St. Petersburg.

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211. Perseus delivering Andromeda. This splendid picture represents the hero clad in gorgeous armour, bearing on his arm the petrific shield of Medusa, alighted from Pegasus, and advancing with extended hand to the beautiful princess, who stands naked bound to a rock; three cupids attend her, one of whom is detaching the cords which bind her; at the same time Victory is placing a chaplet on the head of her deliverer, from which a cupid has previously removed the helmet; two other cupids hold his fiery Pagasus. Engraved by Tardieu. *See* No. 588, Vol II.

3 *ft.* 2½ *in.* by 4 *ft.* 6 *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 1200*l.*

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212. Cupids adorning a Statue of Ceres with Festoons of Fruit. The statue of the goddess is placed in a niche,

embellished with columns supporting a pediment, on one side of which are six cupids disposed in elegant and playful attitudes, bearing in their hands clustering festoons of fruit; four of them are on the ground, and the rest float above. The opposite side of the figure is already decorated. A brillant and highly finished work.

3 *ft.* by 2 *ft.* 2 *in.*—P.

In the Palace of the Hermitage. Worth 200*l.*

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213. Venus and Adonis. The beautiful goddess appears to have just descended from her car and thrown herself into the arms of her lover, who receives her embraces with impatience, his right hand is removing her arm from his neck, and the other holds a spear. Cupid is seconding the endeavours of the goddess to detain him by clinging round his thigh. At the same time his eager dogs invite his departure for the chase. The milk-white swans of the goddess are in playful action behind her, and a rich cluster of trees tends to relieve advantageously the figures. This richly coloured and admirably finished work is doubtless the picture from which Tassaert engraved his print. *See also* Nos. 378 and 834; also 202 and 506, Vol. II.

2 *ft.* 8 *in.* by 2 *ft.* 11½ *in.*—P.

In the Palace of the Hermitage at St. Petersburg. Worth 500*l.*

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214. Saints adoring the Infant Saviour. The subject is composed of eleven figures, and exhibits the Virgin, attired in a scarlet robe and a green mantle, sitting at the base of a column holding the infant Saviour in an erect position on her knees, with her right hand on His arm; the infant St. John is by her side, leaning on her knee. Their attention is directed to seven saints assembled around them, one of whom, wearing a blue mantle, kneels in front with his back to the spectator; beyond him is St. Mary of Egypt, with her hands

crossed over her breast, and close to her are St. Francis Xavier, St. Anthony, St. Francis d'Assise, and St. Jerome. The background is formed of a large curtain, suspended to two columns. This, like many of his large works, appears to have had the able hand of the scholar in forwarding it for the master. It is however a most splendid production.

About 8 *ft.* by 6 *ft.* 6 *in.*—C.

In the Palace of the Hermitage at St. Petersburg.

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215. Silenus and Satyrs. *See* description, Nos. 550 and 916, Vol. II. Etched by Panneels from the sketch formerly in the Methuen Collection at Corsham.

The above is a picture of extraordinary merit; both the drawing and finishing have evidently received the most studious attention of the artist. At the sale of the Houghton Collection, it was estimated at 250*l.* and is now worth 1000*l.*

In the Palace of the Hermitage.

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216. A Landscape, in which is introduced a waggon drawn by two horses (described, No. 547, Vol. II.), in the Palace of the Hermitage; is a very doubtful picture.

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217. A fine Gray Horse, richly coparisoned with a scarlet velvet saddle housings, and gold stirrups, standing in a front view in the foreground of a landscape. The city of Antwerp is visible in the distance. A study.

2 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—C.

In the Museum at Frankfort.

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218. Roman Charity; noticed No. 556, Vol. II., as being in the Palace of the Hermitage; is a copy.

219. Portrait of Helena Forman, with the hands crossing each other on the waist. Described No. 559. Read, "Etched very indifferently (omitting the hands), anonymous."

2 *ft.* 8 *in.* by 1 *ft.* 11½ *in.*—P.

In the Royal Collection.

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220. Portrait of a Lady, attired in the Spanish costume, and decorated with a gold chain suspended over the shoulders and held between the fingers of the hand. This picture is described in the catalogue as a work of great beauty.

2 *ft.* ½ *in.* by 1 *ft.* 6½ *in.*—P.

Collection of M. Servad, Amsterdam, 1788, 2810 *flo.* (250*l.*)

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221. A Miniature Portrait of the Duchess of Mantua's sister, when about thirty-five years of age, of a round full face, represented in a three-quarter view. Her dress consists of a black crape cap, terminating in a point on the forehead, a black figured silk gown, and a plain white stiff collar. This picture is painted on gold, and finished in the most exquisite manner. It was probably done at the request of his friend and patron the Duke of Mantua, about the year 1613, and is the only production of the kind known to the Writer.

Size 2 *in.* by 1⅜ *in.*

Was in the possession of the late Dowager Lady Stuart.

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222. Daniel in the Den of Lions. The composition of this superb picture consists of the young prophet and nine majestic lions. Daniel is seated in the centre of the den, with some white linen round his loins, and a red mantle under him, the rest of his body is uncovered, his legs are crossed, his hands firmly clasped, and his countenance ex-

pressive of confidence directed upwards, while the mouth, which is slightly open, appears to breathe forth a prayer. On his right are four noble lions and a lioness; one of the former, with extended jaws, is so close to him as to cause the appearance of an involuntary shrinking of the prophet from the roaring beast; a second is near, and three others are recumbent; two more of these animals repose tranquilly at his feet, and the remainder, excited by the cravings of hunger, seem to prowl with restless agitation on his left. This very capital production has ever deservedly held a very high reputation; many studies were made by the artist for the animals, and the figure is a most admirable example of his knowledge of fine drawing, enhanced by the freshest and purest tints of colouring. Description, No. 562, Vol. II., improved.

7 *ft.* 6 *in.* by 10 *ft.* 10 *in.*—C.

In the collection of the Duke of Hamilton at Hamilton Palace.

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223. Venus, Ceres, and Bacchus. In this emblematic union, the beautiful goddess is represented uncovered, sitting on some red drapery on the left; one hand is extended to take a cup of wine from Bacchus, who is on her right; while Ceres at the same time presents her with a basket of fruit; the latter is crouched down with her back to the spectator and her face in a profile view. Some trees and sky compose the background. A highly-finished picture.

4 *ft.* 5 *in.* by 6 *ft.* 3 *in.*—C.

In the Public Gallery at Hesse Cassel.

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224. Triumph of Silenus. *See* description, No. 564, Vol. II.

Sold in the collection of M. du Tartre, 1804, for 15,000 francs. (600*l.*)

In the catalogue of that gentleman's collection it is stated, that

this picture formerly belonged to the Regent Duke of Orleans, who presented it to a gentleman as a mark of esteem for some important service rendered him. Depiles, in his work on Art, Tom. iv., p. 336, passes the highest encomium on this picture. Delaunay engraved his print from a copy. The picture was exhibited in the British Gallery in 1831, and was universally allowed to be one of the finest productions of the master.

The Right Hon. Sir Robert Peel, Bart.

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225. The Tribute Money. *See* description, No. 577, Vol. II.

Sold in the collection of G. J. Cholmondeley, 1831. Bought by Mr. Emmerson. 252 *gs.*

The Writer conceives that there exists another picture of the above subject, composed of twelve figures, from which Dankerts engraved his large print.

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226. Mercury bearing Hebe in his Arms to Olympus. The messenger of Jove is represented buoyant above the earth, holding the caduceus in his right hand, and encircling the nymph with his left arm. The three Graces are seated on clouds on the left of the picture, and Venus, mounted in her dove-drawn car is on the opposite side. Above these are numerous deities, among whom is seen conspicuous, Jupiter embracing Ganymede. The lower part of the picture exhibits a view over an extensive landscape, diversified with rivers, mountains, and buildings. This beautiful production is distinguished for the richness of its composition, the splendour of the colouring, and the facile neatness of the finishing. Description, No. 587, Vol. II., improved.

In the Bridgewater Collection. Lord Francis Egerton.

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227. Susanna and the Elders. The princess is represented seated near a fountain in nearly a front view, and the elders are on either side of her, removing by violence the last

vesture which covers her loins; her head is bent down, and with one hand she is pushing aside the arm of one of the intruders. The fountain at the side is decorated with a cupid on the back of a dolphin. Engraved by C. Jeger on an outline by Rubens, and described from the print.

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228. Susanna and the Elders. In this composition Susanna is represented crouching down denuded near a fountain, with her back to the spectator and her face turned towards him, as if she were listening to some distant sounds. On the opposite side of the picture are the two elders, one of whom is seated on a balustrade, and the other is behind a tree. Etched by J. B. Schiel, and repeated in a small size by the same.

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229. The Daughter of Herodias showing the head of John the Baptist to Herod, who is seated at the table with seven guests. *See* description, No. 603, Vol. II.

A picture representing the same subject, and agreeing in the principal grouping of the composition, but omitting three of the guests at the end of the table, and the musicians on an elevation, and also differing considerably in the architecture of the background, and other minor parts, is in the possession of Lord Omelie, who bought it at Naples in 1830. This picture exhibits a splendid arrangement of colour, correct drawing, and energy of expression, accompanied with that dexterity of execution which characterises so eminently the works of Rubens; but notwithstanding such evidences of the mind and hand of the master, there is much to induce a belief that it is not wholly by Rubens, particularly in the flesh tints of the females, which are deficient in freshness and transparency.

The print by Ragot is of an unusually large size.

Size, 6 *ft.* 9½ *in.* by 8 *ft.* 9½ *in.*—C.

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230. The Daughter of Heriodas receiving from a female attendant the head of St. John from the executioner. The former has on a crimson mantle, and the servant is attired in a blue dress. This is a brilliantly-coloured and well-finished picture. Engraved by Bolswert. *See* No. 1010, Vol. II.

Size, 4 *ft.* 4 *in.* by 4 *ft.*—C.

In the collection of the Earl of Carlisle, Castle Howard.

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231. Christ on the Cross. The Saviour is represented as having yielded up the ghost, His eyes are closed, and His head sunk down on His breast. The sky is obscured by masses of dark clouds, and the sun is undergoing eclipse. A portion of the city of Jerusalem is faintly perceived in the distance. Engraved by P. V. Sompelin. P. Soutman, Ex.

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233. The Calling of St. Matthew. The composition represents three venerable men seated at table, one of whom, clothed in a bluish-gray robe and having on a turban cap, is evidently intended for Matthew; for he is in the act of turning towards the Saviour, who is entering the apartment, and by the position of His hand appears to be inviting the collector to rise and follow Him. This picture is painted in a subdued tone of colour, with a mastery of hand and strength of expression, that leave no doubt of the originality of the work. Engraved in mezzotinto by Brookshaw, and etched anonymously.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

In the collection of the Baron Nagel Van Ampden, Hague.

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234. Portrait of a Monk of the Order of the Chartreuse. Represented standing with his hands united and his eyes

raised, expressive of the devotional feeling which animates him at beholding the apparition of a celestial light,—an allegorical symbol not infrequently used by the artist to denote the inspiration of the individual. This picture is highly commended by that excellent connoisseur, the late Mr. Paillet, père.

3 *ft.* 8 *in.* by 2 *ft.* 9 *in.*—C.

Collection of M. du Tartre, 1804, 4100 *fr.* (164*l.*)

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235. Venus returning from the Chase. *See* description, No. 623, Vol II., read:—Meline has also engraved a print of the heads of Venus and her three attendants in the above picture; done from a miniature attributed to Rubens, and then in the possession of the Landgrave of Furstenburg.

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236. The Last Supper. In the composition of this picture the Saviour is seated at the head of the table on the left, in the act of blessing the bread; St. John sits on the farther side of the Saviour, and the rest of the disciples are disposed round the table. Two lamps suspended from the ceiling give light to the room. Engraved, anonymous. *See* Nos. 624 and 922, Vol. II.

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237. The Virgin with the Infant Saviour in her Arms seated in a Landscape. This jewel of art represents the Virgin, attired in a bright crimson vesture and a blue mantle, seated in a front view looking down with a smile of maternal affection on her Infant, who is seated quite naked on the blue mantle which covers her knees, reclining back on her left arm; He appears to have just quitted the breast, and is looking round with a lively expression of ineffable sweetness

at the spectator. In His left hand He holds the significant flower "forget me not," the right is extended across His mother's bosom, playing with the hem of her veil; His right foot is passed under the left knee, and the whole figure has the appearance of sudden motion. This beautiful group is relieved by a background, the work of John Brughel, representing a shrubbery, the trees of which are entwined with roses. The figures are one-third of the size of nature and seen to the knees. Nothing ever came from the pencil of the artist more fresh and true in colouring, more correct in drawing, or more exquisite in finishing, than this group.

Size, 2 *ft.* 2½ *in.* by 1 *ft.* 7¼ *in.*—P.

Sold at auction in the collection of J. Douglas, Esq., Gyrn, Wales, 1840, for the trifling sum of 155 *gs.* Bought by Mr. Tomkinson.

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238. The Adoration of the Magi. The composition consists of fourteen figures, two camels, two horses, an ox, and an ass. The heads only of the animals are visible. The Virgin stands at the side, in a profile view, holding the Infant in a sitting position on a pillow, while He takes some money from a bowl which a magi is offering on his knees, and the skirt of whose gorgeous robe is held up by a youth; a second magi is by the side of the former, with a casket in his hands; and an Ethiopian king stands behind them. Engraved by Lommelin. Description, No. 629, Vol. II., improved.

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239. The Death of Nessus. The picture represents the moment when the Centaur, in his flight with Djanira on his back, is mortally wounded by an arrow from the bow of Hercules; and while in the agonies of death, implores the nymph to accept his blood-stained shirt. The latter is in the act of dismounting from the back of the prostrate monster. En-

graved by C. Schultz; and also in a broad and spirited manner, anonymous. Description, No. 632, Vol. II., improved. 2 *ft.* 8 *in.* by 2 *ft.*—P.

In the collection of the Count Strogonoff, St. Petersburg.

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240. Roman Charity. The venerable prisoner is here represented in a side view, sitting on the ground, and his affectionate daughter is bending down on his farther side, administering sustenance from her own breast to her famishing parent. She is seen in a profile view, with one hand on her bosom, and the other on the shoulder of her father. Engraved by C. Van Cankerken, and in mezzotinto by Smith. Description, No. 640, Vol. II., improved.

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241. Reconciliation of Jacob and Esau. *See* Nos. 201 and 639, Vol. II.

The study No. 68 was sold at auction by Mr. Foster, 1831, for 70 *gs.*; and not being cleared by the purchaser, was put up again, 1832, and sold for 46 *gs.*

In the collection of H. A. J. Munro, Esq.

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242. Esther entering the presence of Ahasuerus, *See* description, No. 643, Vol. II.; and read, "Engraved also by Vanden Wyngard and Colins."

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243. Cambyses compelling the Son of an unjust Judge to sit on a Cushion made of the Skin of his Father. The king, habited in a crimson robe, the skirt of which is held by a page, stands in the centre of a hall, extending his sceptre towards the judge, apparently admonishing him to advoid the punishment and disgrace of his father. A widow with two children are by the side of the seat of justice, and several persons are

present on the occasion. Painted in the early time of the master. *See* No. 653, Vol. II.

About 4 *ft.* 6 *in.* by 6 *ft.*—C.

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244. The original study for the preceding picture is in the Palace of Brandenburg, Potsdam.

About 1 *ft.* 7 *in.* by 2 *ft.*—P.

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245. The Annunciation. A print of this subject, engraved anonymous, represents the angel Gabriel, attended by two infant angels, announcing to the Virgin the high behest; and the latter has ceased from her meditations, and is turning to the heavenly messenger. *See also* No. 684, Vol. II.

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246. Government. The allegory is composed of three females, one of whom, having a mural crown on her head, is seated on a pedestal, holding a sceptre in one hand, and the prow of a ship in the other; on her left stands Justice, with the usual symbols in her hand, and the hydra of rebellion at her feet; on the opposite side is Wisdom, assisted by Love, placing a wreath on the head of the former female. Engraved by P. de Jode. *See* Nos. 670 and 699, Vol. II.

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247. Nature unveiled by the Graces. This admirable picture represents, in the centre, the three Graces, disposed in tasteful attitudes on the top of a pedestal, engaged removing a veil from a female Termini, emblematical of nature; one of them stands on the back of a prostrate faun, indicating thereby the power of beauty. The bounteous liberality of nature is exhibited by a splendid festoon, composed of every variety of fruit and vegetable, clustering in rich abundance around the centre group, and intended as an offering to

nature by the sylvan inhabitants of the groves. These are personified by three nymphs and a faun, who are placed in the lower part of the subject, busily occupied arranging the fruit; and by Silenus, who with a lighted torch in his hand is near them, supported by a negro, and attended by two panthers, which are crouching at his feet. In the upper part of the composition are five satyrs and a negro, engaged attaching the festoon of fruit with scarlet drapery to trees, while two cupids are placing a wreath of flowers on the head of Nature. This splendid and glorious production of art is the united work of Rubens and Breughel. Description, No. 705, Vol. II., improved; for C. read "Panel," and for size, read,

3 *ft.* 6½ *in.* by 2 *ft.* 4½ *in.*

In the collection of the Earl of Ashburnham. Valued at 1500*l.*

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248. A Horse browsing on the Margin of a River by Moonlight. *See* description, No. 707, Vol. II.

Sold in the collection of the Earl of Mulgrave, 1832. 210 *gs.*

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249. St. Matthew. A bust of this saint, represented in a front view, with his head inclining to one side, which with his body is enveloped in a large mantle, showing only a portion of one hand, holding a square. Engraved anonymous. *See* No. 716, Vol. II.

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250. Peasants of both sexes joyously dancing in a ring to the music of a piper ensconed in a cluster of trees beyond them. *See* description of this splendid production, No. 661, Vol. II.

Now in the collection of the Baron L. de Rothschild.

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251. A Huntsman on foot, preceded by six dogs, passing through a forest. *See* description, No. 730, Vol. II.

2 *ft.* 2 *in.* by 2 *ft.* 10 *in.*—P.

Was exhibited in the British Gallery, 1835.

The property of Sir Watkins W. Wynn, Bart., M.P.

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252. The Continence of Scipio. *See* description, No. 732, Vol. II.

This capital picture, together with many others, the property of Mr. Yates, was destroyed by fire in the Western Exchange, on the night of the 26th March 1836.

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253. A Battle, supposed to represent that of Constantine with Maxentius. This spirited and masterly sketch *en grisaille* exhibits a severe conflict between two opposing armies, consisting chiefly of cavalry, among which may be noticed a warrior, clad in armour, on a fiery charger, grasping a flaming sword and reining up his steed, while his adversary, a young man riding a no less spirited horse, which is rearing up, seems to be cautiously watching, sword in hand, for his antagonist. In front of these are two soldiers, one of whom lies prostrate by the side of his wounded horse; and the other is rolling head foremost from his seat. Behind the young hero already noticed is a standard-bearer on a plunging horse, grappling with his adversary, who is endeavouring to wrest the banner from his hands; and at the same time a foot-soldier is endeavouring to pull him backwards from his horse. Every part of the field is occupied by the mélée of hostile armies.

10 *in.* by 18 *in.*—P.

In the collection of the Duke of Hamilton, Hamilton Palace.

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254. The Death of Maxentius. *See* description, No. 737, Vol. II. This sketch, or rather finished study, is by far the finest of the set. For William, read "Samuel" Rogers, Esq.

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255. Thomyris causing the Head of Cyris to be immersed in Blood. *See* description, No. 745, Vol. II. In the sixth line, omit the words "on an elevation of two steps," as this peculiarity occurs in the print only.

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256. The Judgment of Paris. *See* description, No. 748, Vol. II. The print by Lommelin agrees with the picture in the Dresden Gallery, although, from the masculine character of the figures, &c. this print appears to have been taken from a larger picture.

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257. Diana departing for the Chase. *See* description, No. 752, Vol. II. A duplicate of this picture, by Rubens and scholars, is in the Public Gallery at Hesse Cassel; size, 8 *ft.* 2 *in.* by 6 *ft.* 5 *in.*—C.

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258. The Loves of the Centaurs. *See* description, No. 765, Vol. II.; for size, read,

2 *ft.* by 2 *ft.* 5 *in.*—P.

In the collection at Hamilton Palace.

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259. Apollo and Cyparissus. This classical subject is introduced in the foreground of a woody landscape by Breughel, and represents the youth Cyparissus pining with grief for having involuntarily occasioned the death of the favourite stag of Apollo.

2 *ft.* 3 *in.* by 3 *ft.* $\frac{3}{4}$ *in.*—P.

In the collection of the Earl of Ashburnham.

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260. Elevation of the Brazen Serpent. *See* description, No. 769, Vol. II.

This splendid work of art was purchased of Mr. Yates, the agent of T. Bulkeley Owen, Esq., in 1837, for the sum of 3000*l.* for the National Gallery.

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261. Abraham sending away Hagar. *See* description, No. 773, Vol. II.

A picture corresponding in composition with the above, but differing in the colouring of the dresses and other details, and being also a more finished work, is in the Palace of the Hermitage at St. Petersburg.

2 *ft.* by 2 *ft.* 6½ *in.*—P.

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262. Christ appearing to Mary in the Garden; called, "Noli me tangere." The Saviour, clothed in an ample mantle, of a red colour, girt round His loins, and cast over the left arm, leaving His breast and feet exposed, stands on the foreground of a landscape, holding a spade, and bending forward, with His right hand extended to Mary, who is bowing on one knee before Him, seemingly desirous of embracing His knees; the vase of ointment destined for His burial is placed on the ground between them. Description, No. 778, Vol. II., improved. For size, read,

7 *ft.* 6 *in.* by 5 *ft.* 8 *in.*—C.

Read also, "In the collection of Mr. Six Van Hillegom."

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263. Pan pursuing Syrinx. *See* description, No. 782, Vol. II. Read, for size,

2 *ft.* ½ *in.* by 2 *ft.* 11 *in.*—C.

In the Royal Collection, Buckingham Palace.

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264. The Holy Family, with St. Francis, bowing in adoration before the infant Saviour. *See* description, No. 784, Vol II.; and for size, read,

8 *ft.* by 8 *ft.*—C.

In the Royal Collection, Windsor.

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265. A Picture corresponding with the preceding was put up to sale by Mr. Christie in 1819, and knocked down at 680 *gs.*

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266. Salvator Mundi. The Saviour stands on a pedestal, holding a globe in the left hand, on which His eyes are riveted, while His right is raised in an attitude denoting mental cogitation. Engraved anonymous.

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267. The Apotheosis of King James, representing him seated on clouds, with a globe under his feet. *See* description, No. 816, Vol. II.

Dr. Robertson of Edinburgh possesses a study for the above, done in a spirited bravura manner, differing in many points from the finished picture, as first studies usually do.

3 *ft.* 6 *in.* by 2 *ft.* 11 *in.*—P.

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268. Christ bearing His Cross. The composition exhibits a group of six figures, seen nearly to the knees. In the centre is the Saviour bearing His cross on His shoulders; He is followed by a soldier of athletic form, represented in a profile view; and in front is the Magdalen in the act of raising a napkin to wipe the sweat from the brow of her Lord. The heads only of the other three figures are visible. Engraved by C. Lauwers. *See* No. 797, Vol. II.

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269. Portrait of Helena Forman when about twenty years of age, representing her fair face in a front view, and her dark

eyes riveted on the spectator; her auburn hair is smoothed down on the forehead, frizzed at the sides, and decked with jewels and a sprig of orange flowers. Her dress consists of a white satin bodice, embroidered with gold sprigs, full white muslin sleeves, girt in the middle, a black velvet mantilla, and a full ruff surrounding the neck and leaving the bosom exposed. The ears and neck are adorned with pearls, and a splendid chain of curious workmanship, composed of jewels and gold, is suspended over the shoulders and attached to a gorgeous brooch on the bosom. She appears to be seated, resting the right arm on the elbow of her chair (but neither these nor the hands are visible). A dark background, relieved by faint indications of a red curtain, give effect to the portrait.

This beautiful picture is probably the finished work from which the whole-length portrait was taken (*see* No. 219, Vol. II., now in the Munich Gallery. It is painted throughout with a rich empasto of colour, of singular freshness and purity, and the brilliancy of her fair complexion, and the delicacy of the finishing, are powerfully enhanced by the skilful arrangement of her tasteful attire, and the wonderful dexterity of handling which appears to have been purposely assumed in the painting for that object. *See* description, No. 800, Vol. II., improved.

2 *ft.* 5½ *in.* by 1 *ft.* 10½ *in.*—P.

Collection of M. du Tartre, Paris, 1804; 8600 *fr.* (344*l.*)

Prince Lucien Buonaparte, 1816, sold privately at Paris, 20,000 *fr.* (800*l.*) to M. Fossard. Bought privately of that gentleman, by the Writer, immediately after the Revolution, 1830, for 1300 *fr.* (520*l.*)

In the collection of Mr. Vander Hoop, Amsterdam.

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270. Portrait of Helena Forman, representing her in nearly a front view, wearing a Spanish hat turned up on one side, put airily on her head, and decked with a feather. A double gold chain crosses the bodice, one end of which is

attached to a brooch in the centre. The general effect resembles that of the celebrated picture styled the "Chapeau de Paille." Etched anonymous.

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271. The Origin and Destination of Man—"Children of earth, yet heirs of heaven." The allegory is illustrated by a matronly-looking woman, clad in a pale red vest, a white mantle, and a yellow scarf, seated on an eminence, with her attention directed to an angel who is buoyant above her, holding the emblem of eternity in one hand, and in the other the end of a thread which passes through both her hands, and is continued through those of three naked infants, one of whom stands smiling by her side; a second is advancing towards her, and the remaining one stands in a shallow hole in the earth close to the front. The gaiety and pleasure peculiar to the juvenile age are indicated by flowers attached to that portion of the thread which is held by the infants, while the attention of the aged person is directed to futurity. A study painted with great breadth and masterly freedom.

2 *ft.* 2½ *in.* by 1 *ft.* 1½ *in.*—P.

In the possession of a printseller for sale, 1835. Price 80 *gs.*

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272. The Holy Family: in which St. John sits naked on the knee of Elizabeth. *See* description, No. 812, Vol. II., and read, "Engraved by Tassaert, and very indifferently by F. de Roy, when in the collection of Duc Charles de Lorraine." For size, read,

3 *ft.* 4 *in.* by 4 *ft.* 6 *in.*—P.

This superb picture was purchased, together with a collection of excellent works of art, by Mr. Arteria, of M. Boursault at Paris, 1838, for the sum of 490,000 *fr.*, of which 64,000 *fr.*, or 2560*l.* was the estimated value of the above picture.

Now in the collection of Edmund Higginson, Esq., of Saltmarsh Castle.

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273. The Rape of the Sabines. *See* No. 815, Vol. II.; and read, "Engraved, in the National Gallery, by J. Stewart."

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274. Diana and two of her Nymphs reposing after the Chase. *See* description, No. 819, Vol. II.; and for size, read,

7 *ft.* by 10 *ft.* 1 *in.*—C.

In the Royal Collection at Windsor.

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275. A Man Ploughing. A landscape representing a view in Flander under the appearance of the last gleams of a setting sun. In a meadow, bounded by a row of lofty trees, forming the left of the picture, is a peasant ploughing with two oxen: a few sheep, two pigs, and a goat, are distributed around him. In the opposite side the view opens over pasture lands. This picture formed part of the collection of Charles the First.

1 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—P.

In the Royal Collection, Buckingham Palace.

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276. Helena Forman conducted to the Temple of Hymen. The subject is composed of three females and five cupids; one of the former, having some resemblance to the above-named lady, is advancing supported by her two companions, preceded by three cupids, one of whom holds up a basket of flowers; a fourth infant flies by their side, and the remaining one soars above their heads with a wreath in his hand. Engraved by R. Eyndhouts, and repeated by M. Cosway. Described from the print.

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277. Three Cavaliers on horseback, one of whom, and the nearest to the spectator, has a drawn sword in his hand and is mounted on a spirited horse (only the hinder part of which is sketched out). An unfinished study. Engraved in aquatinto apparently from a chalk drawing.

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278. The Holy Family, in which St. Elizabeth is introduced leaning with both hands on the top of a cradle. In the Marlborough Collection. No. 837, Vol. II., read, "Engraved by Lucas Vosterman, 1620; by Lasne (omitting St. Elizabeth and the cradle); and the Virgin and child only are engraved by Van Tienen; and in reverse anonymously also by N. Lauwers."

A duplicate of the above. Noticed under description, No. 837, Vol. II. Size corrected.

3 *ft.* 8 *in.* by 2 *ft.* 11½ *in.*—P.

Was sold in the collection of the Chevalier Erard at Paris, 1832, for 6021 *fr.* (241*l.*) Bought by William Hope, Esq.

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279. The Virgin holding the Infant Saviour naked on a Table. Described, No. 183, Vol. II., in the Munich Gallery, and No. 836, in the Marlborough Collection; read, "Engraved by N. Lauwers."

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280. The Adoration of the Maji; a composition of eleven figures. *See* description, Nos. 140, 388, and 840, Vol. II.; and read, "Engraved also by Beerweiller in mezzotinto, and anonymously.

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281. Meleager presenting the Boar's Head to Atalanta. *See* description, No. 841, Vol. II. Engraved by Pigace. In the Marlborough Collection.

A duplicate of the above, with trifling variations, but evidently by the master, is in the Public Gallery at Hesse Cassel. Size,

3 *ft.* 11½ *in.* by 3 *ft.* 3½ *in.*—P.

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282. The Birth of Venus. This beautiful design, *en grisaille*, for the centre of a silver salver, represents the

goddess attended by three nymphs (probably intended for the Graces), in the act of alighting from her sea-borne shell on the shore, accompanied by Cupid and Psyche flying buoyantly over her head to place a wreath on her brows. A fourth nymph, riding on the back of a triton, is in her train. The surrounding border is also decorated with appropriate emblems allusive to the centre-piece, and consists of Neptune and Amphitrite, nymphs and cupids sporting with sea-horses, dolphins and swans. Description, No. 848, Vol. II., improved.

This estimable jewel of art is in the collection of Hamilton Palace.

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283. The Judgment of Paris. A design for a ewer for the preceding, both of which were executed in silver by Theodore Rogers for Charles I., and are engraved by Jacobus Neeffs.

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284. St. Bavon distributing Alms. *See* description, No. 868, Vol. II. For size, read,

5 *ft.* 2½ *in.* by 6 *ft.* 6 *in.*—P.

Imported in 1802 by Mr. Buchanan. Now in the National Gallery.

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285. Portrait of the Baron de Vicq, or Viry, Ambassador from the Court of Belgium to France, and a patron of Rubens. It was this gentleman who recommended the artist to Marie de Medici, and thereby procured him the princely order for the celebrated series of pictures illustrative of the life and events of that queen's reign. In return the grateful painter presented the Baron with portraits of himself and wife,

together with a picture representing the Virgin and the infant Saviour.

There are prints of the Baron de Vicq engraved by Caukerken and anonymously.

Sold in the collection of the late Hon. Lady Stuart, by Messrs. Christie and Manson, 1841, for 460 *gs.* Bought by Mr. Nieuwenhuys.

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286. Portrait of the Baroness de Vicq, or Viry, wife of the preceding. *See* descriptions, Nos, 870, 871, and 872, Vol. II.

Sold in the collection of the late Hon. Lady Stuart, by Messrs. Christie and Manson, for 410 *gs.* Bought by Mr. Seguier, for William Wells, Esq., of Redleaf.

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287. Portrait of the Duchess de Cruye when about thirty years of age, attired in black silk with slashed sleeves and white silk linings: a lace ruff stands up round the shoulders and leaves the bosom exposed; a string of pearls hangs in front, one end of which is attached to a bow on the bosom. This picture is erroneously styled, in description, No. 869, Vol. II., Helena Forman.

Sold in the collection of the late Hon. Lady Stuart, 1841, for 260 *gs.*

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288. Melchisedek giving Bread and Wine to Abraham and his soldiers. *See* description, Nos. 504 and 641, Vol. II.

This superb picture was sold in the collection of the late Hon. Lady Stuart, by Messrs. Christie and Manson, 1841, for 570 *gs.* Bought by M. Nieuwenhuys, and now in the collection of Sir Thomas Baring, Bart.

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289. A Landscape, with a portion of a fortification on the left, consisting of a lofty square tower and an adjacent stone

bridge over a moat. The opposite side of the picture exhibits an open and diversified country, brilliantly illumined by the rays of the setting sun. A masterly sketch. *See* No. 872, Vol. II.

Sold in the collection of the late Hon. Lady Stuart, 1841, for 290 *gs.* Bought by H. T. Hope, Esq.

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290. The Lowering of the Cross. This spirited study consists of two athletic men, one of whom is steadying the foot of the cross, while the other receives it with the body of the Saviour into his arms. Size,

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—P.

Sold in the collection of the late Hon. Lady Stuart, 1841, for 44 *gs.* Bought by Mr. Nieuwenhuys.

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291. Atalanta and Meleager with Attendants attacking the Calydonian Boar, while at bay, in a forest. *See* description, No. 928, Vol. II.

Sold in the collection of the late Hon. Lady Stuart, 1841, for 950 *gs.* Bought by Mr. Arteria, for Edmund Higginson, Esq., of Saltmarsh Castle.

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292. St. Francis adoring Christ on the Cross. The subject represents the Saviour suspended on a cross, with His head inclining downwards towards the saint, who is on his knees at the foot of the cross, with both arms extended and his countenance directed to the Saviour. The scene exhibits the summit of a rocky mountain. Etched by J. de Meere, and described from the print.

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293. Jupiter and Calisto. The wily god, under the assumed form and garb of Diana, is bending on one knee by

the side of the nymph, who is seated naked on the ground, with her right hand on a quiver and her attention directed to the flattering whispers of her seducer. The subject is introduced in a woody landscape, and the deity is designated by the usual emblem,—an eagle. This highly-finished picture is signed by the artist.

4 *ft.* by 5 *ft.* 10 *in.*

In the Public Gallery at Hesse Cassel.

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294. Time disclosing Truth. *See* description, No. 877, Vol. II., and read, "Engraved by Lommelin."

In the collection of Lord Saye and Sele, Belvidere.

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295. Head of a Fine Chubby Child about four years of age, seen in nearly a front view, with the eyes turned to the right; abundance of light hair hanging in clustering ringlets covers the head, and a string of coral beads adorns the neck. Only a small portion of the dress, consisting of white linen, is visible. Painted in a free and masterly style.

1 *ft.* 5½ *in.* by 1 *ft.* ½ *in.*—P.

Collection of G. Watson Taylor, Esq., 1832 (45*l.*)

In the collection of the Right Hon. Lord Ashburton.

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296. Studies of nine Naked Boys, six of which consist of heads and shoulders only. Engraved by N. Lauwers. Described from the print.

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297. Pan and Ceres seated in a Grove. *See* description, No. 888, Vol. II.

Collection of M. Francken, Lokeren, 1838. (308*l.*)

Bought by Mr. Arteria. Now in the collection of Edmund Higginson, Esq.

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298. A Monk with a Large Beard, habited in a mantle with a hood. Engraved in an embellished oval by Spits.

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299. Morning, represented by Phœbus in his car, drawn by milk-white steeds, clearing the misty clouds and shedding the refulgence of day throughout the hemisphere; nine nymphs and a number of cupids attend in his train. This is a free study for a design of a ceiling. No. 908, Vol. II., corrected and improved.

2 *ft.* 2 *in.* by 2 *ft.* 5 *in.*—P.

Collection of the Earl of Mulgrave, 1832. (14½ *gs.*)
Ralph Fletcher, Esq., 1838. (19½ *gs.*)

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300. Baucis and Philemon entertaining Jupiter and Mercury. The scene exhibits the interior of a cottage, in which are the two deities and the aged Philemon seated at table, while Baucis is in the act of catching their goose to regale their guests. A basket of fruit and a piece of bread are on the table. Engraved by Meysens. Described from the print.

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301. Baucis and Philemon. In this composition the deities are seated at a table, on which is a lighted candle, a plate of meat, and another of eggs; and Philemon is in the act of filling Jupiter's glass with liquor. Mercury is turning towards Baucis, who is stooping to catch their goose. Engraved (in the manner of Meysens), and also by Van Loo. Described from the print.

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302. Allegory of the Elements of Earth, Water, and Air, represented by a river deity, seated, leaning on a vase, with the goddess Pomona standing before him, holding fruit in her lap; and Cybele seated on his left. A leopard lying in a

playful attitude is in front. A spirited sketch. *See* No. 911, Vol. II.; and for size, read,

11 *in.* by 14½ *in.*—P.

Collection of the Earl of Mulgrave, 1832. 23 *gs.*

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303. A splendidly coloured Picture of the preceding subject, with some water in the foreground, in which two cupids are wantoning, is in the Gallery of the Hermitage, St. Petersburg. Peter Jode has given a print of the above, omitting the cupids. *See* note to description, No. 911, Vol. II.

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304. The Goddesses Juno, Minerva, and Venus. *See* description, No. 913, Vol. II.; and read, "Done by an imitator of Rubens."

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305. Negroes' Heads. This excellent study from nature consists of four negroes' heads, one of which is seen in a profile view, a second in a three-quarter, and a third in nearly a front face. The former is animated with a good-humoured smile; and the whole are distinguished by that truth and naiveté of character which give interest to every kind of object. Description, No. 919, Vol. II., improved.

9½ *in.* by 26 *in.*—P.

In the collection of the Earl of Derby.

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306. A Boar Hunt. *See* description, No. 927, Vol. II., and read, "Engraved also by Soutman."

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307. Atalanta and a Nymph. This appears to have been taken from a portion of a group of a large picture, for both the nymphs are evidently in eager action. Atalanta is represented in a side view, with a spear in her hand; her light hair is attached by ribands, and her attire consists of a red

mantle; while her companion is close behind her, in the act of poising a javelin. The figures are of the size of life, and seen to the knees. Painted in a bravura manner.

3 *ft.* 2 *in.* by 3 *ft.* 10 *in.*—C.

In the collection of Lord Hatherton.

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308. The Adoration of the Shepherds; a composition of six figures. *See* description, No. 933, Vol. II.; and read, "Engraved also by Michael Snyders, and anonymously."

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309. The Assumption. The Virgin is represented in nearly a front view, with both arms extended in an attitude of devotion; eight angels float buoyantly among masses of clouds beneath her feet, and two other angels and several cherubs are on either side. In the lower part of the picture are the twelve apostles and the three Maries around the deserted tomb; one of the former stands close to the side, seen in a profile view, looking up, with both hands raised above his head; another is stooping, and apparently speaking to one of the women, who kneels by the side of the tomb. Engraved anonymously. Described from print. *See also* No. 940, Vol. II.

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310. Six Females visiting the Saviour's Tomb. *See* description, No. 945, Vol. II.; and read, "Engraved also, with variations, by Visscher."

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311. The Virgin, with a crown on her head, and a globe in her hand. *See* description, No. 953, Vol. II. Read, "Engraved also by Huberti, with a marginal embellishment of fruit."

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312. The Holy Family. This picture is composed of five figures, and represents the Virgin crouched on the ground

holding the infant Saviour round the waist with one hand while with the other she is taking some fruit from a basket presented by an angel; at the same time St. John is amusing the Saviour with a lamb. The former holds the ear, and the latter has his hand on the mouth of the animal. St. Joseph is seated at the side, leaning on the stump of a tree. Etched by Panneels, with some variations.

Three of the principal figures in the preceding composition correspond with description No. 546, Vol. II.

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313. The Holy Family. This splendid work of art represents the sacred persons in the foreground of a landscape, where the Virgin sits, holding her infant Son, while He caresses a lamb, across the neck of which St. John is standing, playfully holding its ear; at the same time Elizabeth stands behind, observing with lively emotion the interesting scene.

5 *ft.* by 3 *ft.* 7 *in.*—C.

According to a manuscript preserved in the Lowther Collection, this capital picture was painted expressly for a Mons. Gobou, of Antwerp, from one of whose descendants it was purchased, with a companion by Van Dyck (see note to No. 425 of that master's works) in 1763, by Capt. Baillie, for Sir James Lowther, for the sum of 1887*l.*

Now in the possession of the Earl of Lonsdale, Lowther Castle.

The picture described No. 546 of Vol. II. is a repetition in small from the above.

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314. The Virgin and Child. The Virgin, attired in a scarlet robe, is seated, holding the infant Saviour (who is naked) erect on her lap; her right hand embraces His waist, and her left holds His foot; her countenance, expressive of maternal affection, is fixed on the Babe, who rests His hand on His parent's bosom.

Collection of Benjamin West, Esq., P.R.A.

M. Zachary, Esq., 1838; Messrs. Christie and Manson. 160 *gs.*

In the collection of the Hon. Col. Fitzgibbon.

315. The Virgin suckling the Infant Saviour. *See* description, No. 970, Vol. II. Read, " Engraved also anonymously."

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316. Portrait of Rubens, with a large hat on. *See* description, No. 880, Vol. II.

Collection of the late M. Schamps, Ghent, 1840; 5510 *fr.* and 7½ *per cent.* (237*l.*)

Bought for the Prince D'Arenberg, Brussels.

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317. Portrait of Elizabeth Brant, the first wife of the artist, attired in blue silk. *See* description, No. 881, Vol. II.

Collection of the late M. Schamps, Ghent, 1840; 9750 *fr.* and 7½ *per cent.* (376*l.*)

Bought for the Prince D'Arenberg, Brussels.

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318. The Miracles of St. Benedict. *See* description of this magnificent sketch, No. 161, Vol. II.

Sold in the collection of the late M. Schamps, Ghent, 1840; 25,700 *fr.* and 7½ *per cent.* (1105*l.*)

Bought by M. Tansé, of Lille, for Monsieur D'Etuis, of Paris.

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319. St. John baptising in Jordan. *See* description, No. 887, Vol. II.

Collection of the late M. Schamps, 1840; 5100 *fr.* and 7½ *per cent.* (220*l.*)

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320. Christ Crucified between the two Thieves. *See* description of this admirable sketch, No. 27, Vol. II.

Collection of the late M. Schamps, 1840; 2330 *fr.* and 7½ *per cent.* (100*l.*)

Bought by Messrs Smith; sold to G. Blamire, Esq.

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321. Women with Baskets of Vegetables. A landscape, represented under the appearance of morning. On the left are the ruins of some ancient temple, the lower portions of which are encumbered with earth, and overgrown with bushes. A shallow stream flows along the foreground, through which two women are wading, each bearing baskets of vegetables. Behind them is a herdsman with three cows, and a little beyond these are other cattle. Painted in a free and dexterous style. Engraved by Bolswert. *See* No. 1204 Vol. II.

2 *ft.* 5 *in.* by 3 *ft.* 7 *in.*—C.

Collection of the late Marquis of Camden, by Christie and Manson, 1841. 171 *gs.*

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322. A Waggon descending a Steep Bank. This admirable picture represents a woody country, traversed at the extremity of the foreground by a stream flowing between high banks. On the left is a waggon drawn by two horses, on one of which the driver is seated, while descending a steep bank to pass the brook, or perhaps to water his cattle, as his progress appears to be impeded by a clump of trees growing on the farther side of the water; a second cluster occupies the centre of the view. The warm tints of evening lend a charm to the scene.

1 *ft.* 7½ *in.* by 1 *ft.* 9 *in.*—P.

Collection of the late Marquis of Camden, 1841.

Bought by Samuel Rogers, Esq. 275 *gs.*

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323. The Virgin watching over her Sleeping Infant. *See* description, Nos. 609 and 972, Vol. II., and read, "Engraved by L. Vosterman."

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324. The Virgin with the Infant Saviour in her Arms, standing on a globe, with her foot placed on the head of the vanquished serpent. She has a crown on her head, and two

angels bear up the skirt of her ample robe. The Infant appears to stand on her hand, and, together with the mother, is looking downwards. They are surrounded by light, and a circle of stars is over their heads. Engraved, Bolswert, C. Galle, and anonymous.

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325. The Virgin holding the Infant Saviour on her Arm, and a sceptre in her hand; the attention of the Babe is riveted on a globe which he holds. Engraved, without a background, by Borrekins, and the same, representing the Virgin standing on the summit of two steps, is engraved by the same.

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326. Esther before Ahasuerus. The composition consists of ten figures, and represents Esther on her knees fainting in the arms of two females; one of them bending by her side holds her hand. The king appears to have risen in haste from his throne, and has taken the fainting queen by the hand, and at the same time is extending his sceptre over her. A page supports his train, and two of his ministers are behind him. Description, Nos. 802 and 999, Vol. II., improved. Read, "Engraved by Richard Collins, and etched by Panneels. *See also* No. 643, and read, Engraved by Vanden Wyngaerde."

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327. Judith cutting off the Head of Holofernes. *See* description, No. 1001, Vol. II. Read, "Engraved by C. Galle, and in reverse by Ragot."

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328. Judith with the Head of Holofernes in one hand, and a sword in the other. She is attended by an elderly woman,

who holds a light in one hand, and is extending the other to take the head from her mistress. The figures are seen to the knees. Engraved by G. Schroeder from a picture in the collection of the Duke of Brunswick. Described from the print. Thomas Locke, Esq., mentions in a letter, dated March 18, 1620-1, addressed to Sir Dudley Carleton, ambassador at the Hague, that Rubens disavoweth a picture representing Judith and Holofernes, which was then in the collection of Prince Charles, afterwards Charles I.

4 *ft.* 10 *in.* by 3 *ft.* 10 *in.*—C.

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329. Christ's Agony in the Garden. The Saviour is represented kneeling on a bank, with one hand placed on His breast; an angel stands before Him holding a chalice, and at the same time a stream of effulgent light descends upon Him. The weary disciples are a little way off, and the multitude with swords and staves are seen approaching in the distance. Description, No. 1006, Vol. II., improved. Read also, "Engraved by P. de Bailliu."

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330. Nicodemus visiting Jesus by Night. The subject is composed of six figures (half-length), and represents the moment when Christ, having propounded the doctrine of a new birth to Nicodemus, is replying to his observation, "Art thou a master in Israel, and knowest not these things." The Saviour is seen in nearly a profile view, with one hand a little advanced and the other raised, and the Jewish teacher is on the opposite side with one hand on his breast. The heads only of the remaining four persons are visible. Engraved by J. L. Kraaft from a picture then in the collection of P. de Doncher at Brussels; described from the print. No. 1005, Vol. II., improved.

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331. The Daughter of Herodius with the Head of St. John in a Charger. *See* description, No 1011, Vol. II.; and read, "Engraved in an oval by P. de Jode."

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332. St. Charles Borromeo. This distinguished monk is represented in the habit of a cardinal standing before an altar, on which are a crucifix and an open book; his face is seen in a three-quarter view, and both hands are united in an attitude of devotion. Half-length figure. Engraved by Vanden Bergh.

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333. A Bust of the same Saint, also represented before an altar, on which are a crucifix, a closed book, and a rosary. Engraved by S. a Bolswert.

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334. A Magdalen on her Knees before a Crucifix. *See* No. 1018, Vol. II. And read, "Engraved by S. a Bolswert."

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335. A Magdalen tearing her Hair, and renouncing the vanities of the world. *See* description, No. 1013, Vol. II. Engraved by S. a Bolswert.

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336. A Magdalen seated at the foot of a Rock. *See* description, No. 1023, Vol. II. Read, "Engraved by Vanden Bergh."

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337. The Magdalen on her Knees at the foot of the Cross, embracing the feet of the Saviour; the latter is represented in a side view with His head inclining downwards. Engraved by Sasanna, and also anonymous. Described from the print.

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338. Christ on the Cross. The suffering Saviour is here represented with His countenance and eyes directed upwards, and His mouth a little open, as if he were ejaculating His last pathetic appeal: His loins are girt with white linen, one end of which floats in the air; on this side is perceived a hill on which grow a few bushes and a palm tree; and on the other side, the view extends over a hill to the buildings of the city. Engraved by S. a Bolswert. *See also* Nos. 85, 1025, and 1027, Vol. II.

3 *ft.* 6 *in.* by 2 *ft.* 2 *in.*—P.

Exhibited in the British Gallery, 1834.

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339. Christ on the Cross. The subject here represents the Saviour in a front view at the moment of His "yielding up the ghost," and His head has sunk lifelessly down on His right shoulder. The city of Jerusalem is faintly visible in the middle distance. *See* No. 1026, Vol. II. Engraved by S. a Bolswert, and in reverse by B. Hartfeldt, and repeated without a background by C. Gale; again, with a dark background, by Joan Vanden Sande, and etched by C. P.

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340. St. Theresa. The saint, attired in a light-coloured mantle and a black hood, is represented on her knees, with both hands extended; and her countenance, which is seen in a profile view, directed upwards to the apparition of a dove which is hovering over her. Engraved by Verschuypen.

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341. St. Barbara, standing near the tower of a prison, with one hand, containing a palm, placed on her waist, and the other extended at the side, slightly raising the skirt of her robe, the hem of which is richly embroidered. Engraved by L. Vosterman.

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342. St. Barbara. This figure appears to have been borrowed from an antique statue, and it represents the saint standing erect, with a palm branch in one hand, and the other extended and concealed in the folds of her robe. A cherub is visible in the clouds. Engraved by S. a Bolswert.

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343. St. Barbara. This print exhibits the saint standing erect, in a front view, holding a chalice in one hand, on which her attention is fixed, and a palm branch in the other. Above is seen an angel, kneeling on a cloud, placing a wreath on her head. Engraved by C. Galle.

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344. St. Catherine. The saint is represented standing erect in a side view, with the wrist of one hand resting on the hilt of a sword, and holding a palm branch in the other. A pedestal surmounted by a portion of a column, is behind her. Engraved by S. a Bolswert. *See also* No. 1055, Vol. II.

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345. St. Francis receiving the Stigmates. He is represented in a front view, kneeling on a rock, with his hands extended, receiving the mystical impressions from the Saviour's wounds, conveyed from the apparition of a winged figure in the heavens. A second monk is seen a little distance off, witnessing the event. Engraved by F. Pilsen.

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346. A Head of the Saviour represented in profile, His hair parted in front and falling on His shoulders. Engraved in an oval of the size of life, by P. Pontius, after a drawing by Rubens; and in reverse by A. E. Rucholli. Described from the print.

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347. St. Ignatius healing the Sick and Possessed. A sketch. This picture is mentioned by Mr. Buchanan, in the history of his importations. It then belonged to the family of Pietro Gentile at Genoa, 1802, and formed one of five fine pictures, which Mr. Irvine was in treaty to purchase for Mr. Buchanan. This is probably the original sketch for the altar-piece at Genoa. *See* No. 537, Vol. II.

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348. St. Ignatius Loyola receiving from the Virgin the Infant Saviour. The scene exhibits the interior of a temple, in which the Virgin has descended on a cloud, and is looking down benignantly on the Infant, whom she has placed in the arms of the saint; the latter, clothed in the black robe of his order, is bending on his knees. Five cherubs hover above. Engraved anonymously. Described from the print. *See* Nos. 81 and 136, Vol. II., for a similar composition, in which the saint is styled St. Francis.

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349. The Mater Dolorosa. The Virgin, styled here the Mother of Sorrows, is represented clad in a black mantle which covers her head, seated in a profile view, bending forward with clasped hands and looking fixedly at a vision, exhibiting the sufferings and death of her Son, in allusion to which a sword is piercing her bosom. Five angels are around her, two of whom bathed in tears are kneeling in front. Engraved by S. a Bolswert. Described from the print.

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350. A Monk of the Order of Carmelites standing with his hands united before an altar, on which is a crucifix; his full and strongly-marked countenance is seen in a three-quarter view. Engraved by N. V. Bergh. Described from the print.

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351. Hercules and Anteus. The hero is represented pressing his struggling antagonist to death in his arms. This very clever picture is little more than a finished study, but it displays to great advantage the science and vigorous conception of the painter.

2 *ft.* 1 *in.* by 1 *ft.* 8 *in.*—P.

In the collection of the Duke of Rutland, at Belvoir Castle.

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352. Diana and Nymphs hunting. The composition exhibits the goddess, accompanied by three nymphs grouped in the left of the picture, lightly clad in a scarlet mantle, hastily advancing, armed with a spear, towards a stag at bay, which is defending itself against three dogs; a nymph, in a yellow vesture with her back to the spectator, is close behind the goddess, grasping with extended arms a spear, and like her leader seems to be highly animated with the spirit-stirring amusement. In the rear of these are two other females, one of whom is sounding the inspiring horn, and the other is prepared to cast a javelin. On the opposite side is a fawn bounding away from its pursuers. The scene represents a rocky landscape. This excellent picture is the joint work of Rubens, Snyders, and Wildens. Engraved in part by Goupy. Purchased in 1838, with five other pictures of Prince Joseph Buonaparte, by the Right Hon. Lord Ashburton.

Size, 5 *ft.* 9 *in.* by 12 *ft.* 4 *in.*

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353. Boreas bearing off Orythia in his Arms, attended by cupids. A picture of this subject is inserted in the catalogue of the collection of the Duke of Brunswick, at Brunswick.

Size, 1 *ft.* 4 *in.* by 1 *ft.*—P.

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354. The Head of a Child (perhaps intended for St. John) when about four years of age, seen in a front view, having large expressive eyes, and abundance of bushy curling hair. Engraved in mezzotinto, by J. Beckett. Described from the print.

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355. Mutius Scævola before Porsenna. *See* description, No. 1111, Vol. II.

Sold in the collection of Comte Lambert, at Vienna, for about 300*l.*

In the collection of the Prince Esterhazy, Vienna.

6 *ft.* 6 *in.* by 4 *ft.* 10 *in.*—C.

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356. St. John baptising Jesus. This composition represents the Saviour, standing in nearly a front view in the stream, and bending with one knee on a large stone, holding the drapery which covers His loins. The saint is seen in a profile view, standing on the margin of the river, pouring the water from a cup on the head of the Saviour, over whom soars the mystical dove. Engraved by A. Lommelin, and etched by Panneels. *See* No. 1118, Vol. II.

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357. The same subject. The Saviour is here represented in a reverse position, but in a similar attitude to the preceding; and the saint, clothed in a sheepskin garment, stands in a front view, pouring the water from a cup or shell on the head of the recipient. Described from the print. Engraved by Krafft.

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358. Monks adoring the Infant Saviour. The Babe is represented lying asleep on a crib, and His mother sitting by His side holding up some drapery, in order to expose Him to the view of six monks, who are bending in adoration around.

St. Joseph stands behind the Virgin, leaning on his staff. A stable, in which are two cows, and a portion of a landscape, form the background. Engraved anonymously. Described from the print. (Very doubtful.)

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359. Portrait of a Gentleman about fifty-six years of age, represented in nearly a front view, having scanty hair, a beard, and mustachios; his dress is composed of black figured silk, with a mantle of the same colour, bordered with fur, and a full white ruff; he is seated, with his right arm resting on the elbow of his chair, and the left on his lap. The date, 1611, is inserted under the arms of the family in the background.

6 *ft.* 3 *in.* by 3 *ft.* ½ *in.*—P.

Collection of Mr. Nieuwenhuys, by Messrs. Christie and Manson, 1833. Bought in for 600 *gs.*

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360. Portrait of Thomas Howard, Earl of Arundel. *See* description, No. 1130, Vol. II. Read, "Engraved by L. Krafft."

About 2 *ft.* 5 *in.* by 2 *ft.*—P.

In the collection of the Earl of Carlisle.

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361. Portrait of the same Nobleman, when upwards of fifty years of age. His fine portly and expressive countenance is seen in a three-quarter view; his hair and beard are short and curling; and his dress consists of a mantle over a dark waistcoat, which is buttoned up close to the neck, and is relieved by a plain white collar. Described from a print by C. Jegers, after a drawing by Rubens.

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362. Portrait of a Lady, about thirty-six years of age, of

a fair complexion and dark eyes, seen in nearly a front view; her auburn curling hair is decked with jewels, and her dress is composed of brown silk, relieved at the bosom with lace, and a full white ruff standing up round the shoulders, and broad lace ruffles to correspond. A curious carved rosary is suspended in front, and the bosom is adorned with a pearl cross, and the initials I. M. S. in German characters; a ring also is attached round the neck. She is seated in an elbow chair, on which she leans the left arm, and the right hand is placed in her lap. This is a clear and luminous production.

3 *ft.* 6½ *in.* by 2 *ft.* 6½ *in.*—C.

In the possession of Edward Solly, Esq.

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363. Portrait of Pope Urban the Eighth. *See* description, No. 1133, Vol. II. Read, "Engraved by C. Galle and L. Vosterman."

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364. Portrait of Frederic Marselaer, knight and consul at Brussels, when about fifty years of age, seen in a front view, having long mustachios and a tuft of beard; his dress consists of a cloak bordered with fur, over a stripped silk vest and a very full white ruff. Half-length. Etched by B. D. Q. Described from the print.

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365. Portrait of Cardinal Bellarmin. He is habited in his canonical robes, and seated at a table, on which lie both open and closed books; he has a cap in one hand, and a pen in the other; and appears to have suspended his writing, in order to listen to divine communication, indicated by a ray of bright light descending from above. Description, No. 1145, Vol. II., improved. Read also, "Engraved by S. a Bolswert, both in large and small."

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366. Portrait of the Marquis de Castel Rodrigo, when about fifty years of age, of a thin oval countenance, seen in nearly a front view. He has on a richly-wrought breastplate, adorned with an ornamented cross; a fur mantle covers his shoulders, and a lace ruff surrounds the neck. A key attached to a chain is suspended round his neck. Engraved by P. Pontius, and in reverse by Vander Does. Description, No. 1148, Vol. II., improved.

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367. A Portrait of Sir Theodore Mayerne, physician to James the First. Engraved in mezzotinto by Faber. This picture is inserted in the catalogue of Rubens' effects, lot 100, p. 31, and is there styled Doctor Maierna. *See also* No. 727, Vol. II.

Sold in the collection of Dr. Mead, 1754. 115*l.*

Bought by Mr. Arundel.

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368. Portrait of Elizabeth de Bourbon. *See* No. 428, Vol. II.; and for size, read,

3 *ft.* 5 *in.* by 2 *ft.* 5 *in.*—P.

In the collection of Mme. Hoffman, Haarlem.

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369. Portrait of the Archduke Albert, when nearly fifty years of age; his thin and expressive countenance is represented in nearly a profile view, and is directed upwards. He is habited in a scarlet mantle, over which falls a broad cape of ermine; his right hand contains a book, and the left is placed on his breast; both his position and raised eyes denote him to be at his devotions.

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370. (The Companion.) The Archduchess Isabella. This distinguished personage is seen in a profile view looking

upwards, apparently, like the preceding, engaged in prayer. Her auburn hair is turned up on the forehead, and adorned with a diadem of costly jewels; and her dress is composed of a yellow mantle lined with ermine, and a richly embroidered white satin bodice. She also holds a small book with both hands, and the position of the body indicates her to be kneeling. These excellent pictures were doubtless painted for the covers of an *ex voto* altar-piece, very probably the one mentioned in the life of the artist, page 25, and described in the catalogue of his works, No. 812 of Vol. II. These portraits are now in the possession of Mr. Van Dam, Utrecht.

About 3 *ft.* 1 *in.* by 2 *ft.* 4½ *in.*—P.

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371. Portrait of Leonard Lessius, a learned Jesuit. He is habited in the dress of his order, and is seated at a table, on which lie a number of books; one hand contains a pen, the other is placed on the arm of his chair, on which hangs a rosary. Engraved by S. a Bolswert; and a head of the same is engraved in an oval by Neeffs.

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372. Portrait of the same person, in a similiar position, leaning his elbow on the table, with a pen in his hand, is engraved anonymously. Described from the print.

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373. Portrait of the Count Olivarez, Duke of St. Lucca. *See* description, No. 1151, Vol. II. Read, for size,

2 *ft.* 1 *in.* by 1 *ft.* 7½ *in.*—P.

In the collection of the Duke of Hamilton, Hamilton Palace.

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374. Peter the Hermit, a venerable man, habited in the robes of a cordelier, with the hood drawn over his head. He is represented in a side view, holding a staff with both hands

to support his feeble frame. Engraved of an oval form, with an embellished spandril by Spits. Described from the print.

375. Cleopatra, with the serpent attached to her bosom. A portrait of a lady in that character. *See* notice, No. 1171, Vol. II. For "engraved by Neeffs," read "Panneels, 1631."

376. Maximilian, Archduke of Austria. *See* description, No. 1172, Vol. II. For "Meysens," read "P. de Jode."

377. Portrait of Albert, Archduke of Austria and Duke of Burgundy, represented in nearly a front view; his dress is distinguished by a rich lace ruff and a gold chain, to which is attached the order of the Golden Fleece. *See* notice of the same, No. 1176, Vol. II. Engraved in a richly embellished oval by Soutman and Suyderhoef.

A portrait of the same Archduke, habited in black silk, is engraved by P. de Jode.

378. Portrait of Isabella Clara, Archduchess of Austria, &c. represented in a front view, with her head richly decked with jewels; a full white ruff encircles her neck, and a large cross of diamonds and a double row of pearls are suspended in front. Engraved by P. de Jode. *See also* Nos. 1177 to 1183 inclusive, Vol. II.

379. A Landscape, in which is introduced a shepherd, seated on a stone, playing on a pipe. *See* description, No. 1212, Vol. II.

Sold in the collection of Mons. Dutartre, 1804, at Paris; 3403 *fr.* (136*l.*)

This picture, together with several other excellent works of art, was presented in 1836 to the National Gallery by the late Right Hon. Lord Farnborough.

380. The Virgin standing with the infant Saviour in her arms, who is seen in a profile view caressing His mother. Engraved by S. a Bolswert.

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381. Two Angels, in separate figures, one of whom holds a spear and the nails, and the other a crown of thorns, emblems of the sufferings of the Saviour. Engraved by Clouet.

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382. St. Matthew, with a large book under his arm, and his right hand placed on his breast. Engraved by Lommelin.

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383. St. John the Evangelist, represented as a young man, holding an open book with one hand, and a pen in the other. Engraved by Lommelin.

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384. St. Norbert, standing in a front view, habited in his bishop's robes, holding the host in one hand and a double cross in the other. Engraved by Clouet.

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385. St. Augustine. A venerable man, habited in a splendid chasuble, and holding a crosier in one hand and turning over the leaves of a book with the other. Engraved, anonymously.

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386. St. Rosalie. A beautiful woman, standing in a profile view looking up, her right hand is raised to her breast, and holds a string of pearls, which she appears to be tearing from her neck, and the left hand raises the skirt of her robe. Engraved by P. Clouet.

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387. Two Angels bearing the Host. Engraved by Eyndhoudts.

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388. St. Catherine, attired in a white satin robe, having large sleeves lined with blue, and a red mantle cast negligently over her shoulders, which covers the arm, leaving the hand exposed, which holds a palm of martyrdom. Her redundant hair is attached by a band of jewels, a part of which falls on her shoulder. A portion of a wheel, the instrument of her sufferings, is at her side. Painted in a broad free style.

3 *ft.* 3¼ *in.* by 2 *ft.* 4½ *in.*—P.

Collection of the late Count Perregoux, Paris, 1841. 3250 *fr.* and 5 per cent. (136*l.*)

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389. Diana and Nymphs departing for the Chase. *See* description, No. 752, Vol II.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840.
Bought by Mr. Nieuwenhuys. 610 *gs.*

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390. The Holy Family. A composition of four figures, of the size of life, and seen to the knees. *See* description, No. 756, Vol. II.

Sold in the collection of Sir Simon Clarke, Bart., 1840. 900 *gs.*

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391. Christ expiring on the Cross. The countenance of the Saviour is directed upwards, and a white linen cloth is girt round His loins, one end of which floats on the right side: upon an eminence which forms part of the foreground on the right, grow a palm tree and a few bushes, and the summits of distant buildings are faintly perceived on the left. The feeble light of the eclipsed sun tinges the edges of a few of the rolling black clouds which cover the whole hemisphere. *See* No. 724, Vol. II. Engraved by Bolswert.

3 *ft.* 5 *in.* by 2 *ft.* 6 *in.*—P.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840, by Christie and Manson.
Bought by Mr. Woodin. 57 *gs.*

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392. Portrait, — styled erroneously Charles, Duke of Brabant. His martial countenance, seen in a three-quarter view, indicates him to have been in the prime of life, and his athletic frame is clad in armour, bearing in front the ensign of the cross. A tawny yellow mantle with an ermine cape is cast over the left shoulder and attached by a jewel on the right shoulder; the hand on his side grasps a baton. The background is composed of a dark green and a yellow curtain, and a portion of sky. The figure is seen to the knees. *See* No. 96, page 358.

About 4 *ft.* 6 *in.* by 3 *ft.* 6 *in.*—P.

Sold in the collection of the late Sir S. Clarke, Bart., 1840. 50 *gs.*

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393. Portrait of a Lady, styled Helena Forman. This brilliantly coloured picture appears to have been a finished study for the Queen Thomyris, in the death of Cyrus. It represents a young lady, of fair complexion and light hair, seen in a three-quarter view looking downwards, a tiara of gold enriched with a large ruby adorns her golden hair, and an ornament, composed of gold and jewels of uncommon splendour, adorns the bosom of a white satin bodice; a ceinture of gold and jewels surrounds the waist, and a blue silk mantle covers in part the shoulders. *See* No. 619, Vol. II., for same.

2 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840. Bought by Mr. Brown. 295 *gs.*

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394. Rubens' Parrot. *See* description, No. 884, p. 261, Vol. II.

Sold in the collection of the late Mons. Schamps, 1840, 600 *fs.* and 7½ per cent. (25*l.* 12*s.*)

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395. Portrait of the Marchesa Maria Grimaldi, represented whole length of the size of life, attired in splendid bridal

robes composed of white satin, adorned at the neck and head with lace and jewels, and seated in an arm-chair in a handsome apartment. "Petris Paul Rubens pinxit D. 1606," is inscribed on the picture.

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396. (Companion.) Portrait of the same Lady, also richly attired and seated near a table, with a jolly-faced dwarf attendant on her right. These pictures are painted in a broad free style in imitation of the Genoese masters.

Size about 9 *ft.* 6 *in.* by 4 *ft.* 3 *in.*—C.

Purchased off the family at Genoa, by the present owner, W. J. Banks, Esq. Exhibited 1841.

FRONTISPIECES, &c.

397. An Allegorical Subject, having reference to the science of optics. A group of four venerable men stand on one side, the nearest of whom to the spectator has a large book under his arm, and is in the act of drawing a problem on the ground with his cane; two infants are on the opposite side, with medallions in their hands, and a lion's skin is attached to two spiral columns in the centre. Engraved anonymously, for a frontispiece.

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398. The Bust of a Monk, represented in a front view, on a pedestal, with figures emblematical of Religion and Prudence standing on either side, placing wreaths on his head. Four figures, personifying Envy, Barbarism, Deceit, and Wordly Wisdom, lie prostrate in front; and the upper part is embellished with an eagle and three angels. Engraved anonymously.

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399. A Pedestal, surmounted with an oval medallion (for the title), embellished cherubs, birds, and other ornaments;

two females, enveloped in ample robes, stand on either side, one of whom appears to be intended for the Virgin. Engraved by P. Clouet.

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400. A Noble arched Entrance to a City, decorated on either side with statues of the Archduke Albert and Archduchess Isabella, and surmounted with emblematical figures. Engraved in 1633 by C. Galle.

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401. King David on his Knees, imploring a cessation of the death of his people by the destroying angel. The latter is seen passing above, bearing a flaming sword in his hand; and numbers are either flying from his presence, or lie prostrate on the ground. Engraved anonymously.

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402. A Shield, surmounted by a figure of Minerva, holding emblazoned arms of Austria. Justice stands on one side, presenting a scroll to the goddess; and on the other is a figure of Peace. Engraved anonymously.

A brief description of the Triumphal Arches erected at Antwerp in honour of the entry of Prince Ferdinand in the year 1635, after the battle of Nortlingen, gained the preceding year. The details of these gorgeous erections are given imperfectly in pages 26 to 30 inclusive of Vol. II.; and the whole are engraved by Van Thulden, in a series of forty-three plates, with a frontispiece of a portrait of Ferdinand. Engraved by J. Neeffs. Entitled "Pompa Introitus Fernandi"; folio, 189 pages.

403. A View of Antwerp, taken from the glaciers of the citadel, along which are passing Prince Ferdinand, attended

by a body of officers and a numerous cortège; and the whole are advancing to the gates of the city.

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404. A View of the Gate of the City, embellished with the Austrian arms.

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405. Prince Frerdinand welcomed on his entrance to the city of Antwerp, by a company of young females fancifully attired.

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406. Arch the First exhibits a rich combination of florid architecture, in the centre of which is a portrait of Prince Ferdinand, conducted by Prudence. *See* No. 90, Vol. II. On the left is another picture, representing the meeting of the Ferdinands. *See* No. 92. And in the opposite side is a composition of Neptune silencing the Elements. *See* No. 91. A statue of Peace, and a palm tree, adorn the centre, and figures of Fame surmount the cornices, &c.

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407. Arch the Second, styled the Arcus Lucitanici pars exterior, is adorned on either side with full-length portaits of Philip II. and Emanuel, and surmounted by a picture representing Philip IV., investing Ferdinand with the command of the army. *See* No. 93, Vol. II. Two statues are seated on the cornice, each bearing a banner.

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408. Arch the Third, styled Arcus Lucitanici pars posterior, corresponds in form with the preceding, and is decorated on either side with Alphonso I., and John I., and surmounted by a picture of Prince Ferdinand; accompanied by Victory, Mercy, Religion, &c. *See* No. 95, Vol. II.

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409. Arch the Fourth, styled Arcus Philippei pars anterior, is one of the most splendid of the set. In a balcony

over the centre arch are seen, Philip I. and II. of Spain, and on either side are whole-length figures of Philip III. and IV. above which are those of Maximilian and the Emperor Charles, both of whom are seated. Above the balcony is a picture, representing the alliance of the Archduke Maximilian with the Princess Mary of Burgundy. *See* No. 94, Vol. II. And the whole is surmounted by the statues of Jupiter, and other emblematical figures.

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410. Arch the Fifth, styled Arcus Philippei posterior, corresponds in its architectural arrangement with the preceding. In the balcony are introduced the portraits of Prince Albert and his consort Clara, and on either side are four figures, in whole length, of distinguished persons; in the centre above the balcony, is an emblematical subject of the Union of the Houses of Austria. *See* No. 96, Vol. II. And a number of appropriate figures surmount the centre and cornices.

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411. Arch the Sixth, styled Porticus Cæsareo-Austriaca, exhibits an erection of great extent, and is composed of five arched doorways, under four of which are statues of sovereigns and princes; and the intermediate spaces are embellished with cariatides. The centre is surmounted by a lofty pyramid, on either side of which are spiral columns, and at the top of either extremity of the arch, are figures of Victory bearing banners.

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412. Arch the Seventh presents an erection of plain Roman architecture, pierced with three arched doorways, over which is a large picture representing the apotheosis of the Infanta Isabella. *See* No. 97, Vol. II. The cornices are surmounted by candelabra.

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413. Arch the Eighth, styled Arcus Ferdinandini pars anterior, offers a lofty and splendid display of richly embellished architecture, having three arched doorways and a picture in the centre, representing Prince Ferdinand and the King of Hungary, commanding at the Battle of Nortlingen. *See* No. 98, Vol. II. On either side are whole-length statues of princes, and the centre is surmounted by a figure of victory, in a chariot drawn by four fiery coursers, on either side of which are appropriate emblematical figures and trophies.

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414. Arch the Ninth, styled Arcus Ferdinandini posterior, corresponds in its general form with the preceding. Above the centre doorway is a picture representing Prince Ferdinand in a car, and Victory placing a wreath on his brows. *See* No. 99, Vol. II. Numerous allegorical figures adorn this erection, the centre of which is surmounted by Bellerophon on Pegasus.

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415. Arch the Tenth, styled Arcus ad D. Michaelis. Above the centre doorway is a picture representing Prince Ferdinand in the character of Hercules, being conducted up the steep and difficult ascent, to the Temple of Fame. *See* the latter portion of description, No. 100, Vol. II., which should properly have formed a second article. Two winged figures bearing banners adorn the pediments.

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416. The Temple of Janus, &c. *See* No. 100, Vol. II.

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417. A Genealgical Tree, exhibiting the origin and descent of the Spanish monarchs, at the foot of which is seated the pope, surrounded by various emblematical figures. This picture is bounded by an architectural frame of singular beauty, adorned at the top with figures representing painting and sculpture.

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418. An Ornamented Erection of Mixed Architecture, styled Mercurius Arbituriens, apparently intended as a screen from an objectionable object. The centre is decorated with a picture, representing the god of commerce mounted on a pedestal, at the base of which kneels a female, personating Belgium; and on the opposite side is a river deity with his feet manacled, which Cupid is detaching—Emblem of the opening of the Scheldt. Two niches adorn either side of the elevation, in which are appropriate groups of figures; and the centre part is surmounted by Neptune and Amphitrite, with attendant cupids and tritons.

The series of arches terminated with a plan of the city of Antwerp, showing the precise positions in which these splendid erections were placed, and the order of the procession.

The following are a series of Prints bearing the name of Rubens, engraved by S. a Bolswert. Whole-length figures.

No. 1. The Saviour, represented in a front view, holding a globe in one hand, the other is raised in an attitude of address.

No. 2. The Virgin, with a celestial crown on her head, a sceptre in her right hand, and holding up her mantle with the other.

No. 3. St. Matthew; he is represented standing in a front view, his left hand raised to his beard, and a spear against his shoulder.

No. 4. St. Mark, standing in a front view, looking downwards on a book, the leaves of which he is turning over with his right hand.

No. 5. St. Luke, standing in a front view, with a pen in one hand, and a scroll in the other.

No. 6. St. John, seen in a side view, with one hand on his breast, and the other holding a chalice.

No. 7. St. Peter, represented in a similar view to the preceding, holding a key in each hand.

No. 8. St. Philip stands erect with his left hand on the top of a red cross, and a book in the other.

No. 9. St. Mathias, represented standing in a front view, his left hand raised to his breast, holding an executioner's axe.

No. 10. St. Andrew is also seen in a front view, with a book in one hand, and the other raised to his beard, resting his elbow on a cross.

No. 11. St. Bartholomew, holding an open book in one hand, and a knife in the other.

No. 12. St. Simon: he appears to be leaning on a sword, and is writing in a book, which he holds in his hand.

No. 13. St. Thomas is represented standing with a long spear in his hand, and a book under his arm.

No. 14. St. Thadeus, standing in a front view, with a carpenter's square in one hand; the other is placed on his breast and partly concealed.

No. 15. St. James the major, apparently in the act of walking, with a pilgrim's staff in his hand.

No. 16. St. James the less, he is seen in a side view looking down, holding a book under his arm with one hand, and the other, which is concealed by his mantle, appears to hold a club.

No. 17. St. Paul stands in a side view with his right hand poised on the hilt of a sword, and the left placed on the right arm.

Another series, bearing the name of Rubens as the painter or inventor, is also engraved by S. a Bolswert.

The Saviour after His resurrection, standing in a front view, holding His cross with one hand, and the mantle which covers His loins with the other. Engraved by P. Clouet.

CATALOGUE

Of Pictures, Sculptures in Ivory, and other Objects of Art, forming the Collection of P. P. Rubens, Knight and Lord of Steen, to be sold by auction, in the month of May 1641, *at his late residence at Antwerp.*

[This intention was subsequently abandoned, and a value having been affixed to each article by suitable judges, they were sold in detail. See page 52 of the Life of Rubens.]

1. A Magdalen, by Titian.
2. The Saviour with a globe in His hand, by ditto.
3. A capital study for the St. Peter Martyr in the Church of St. John and Paul at Venice, by ditto.
4. A Portrait of Titian, by ditto.
5. A Portrait of Charles the Fifth, by ditto.
6. The Virgin Mary, by ditto.
7. A Head of the Saviour, supposed to be by ditto.
8. A ditto, supposed to be by ditto.
9. A Head of the Magdalen, by ditto.
10. A Study of a Horse, by ditto.
11. Psyche with a bottle (*qu.* lamp) in her hand, retouched by ditto.
12. A Study of a Head in the act of turning round, by Paul Veronese.
13. A fine Portrait of a Gentleman wearing a furred robe, by Tintoretto.
14. The Portrait of Tintoretto, by ditto.
15. A Portrait of a Venetian Gentleman, by ditto.
16. A ditto, by ditto.
17. A Study for a Picture of the Assumption of the Virgin, by ditto.
18. A ditto of the Last Judgment, by ditto.
19. A Portrait, attributed to Raffaelle.
20. St. Francis, by Mutiano.
21. A Venetian Bride accompanied by her Parents, by Paul Veronese.

22. Saint Helena, attributed to Paul Veronese
23. A Portrait of a Venetian Lady, by ditto.
24. A Portrait of a Lady with a little Dog, by ditto.
25. A Study *en grisaille*, by ditto.
26. A Landscape, in which is introduced the story of Psyche, by Paul Brill.
27. Imprisonment of the Saviour, by Spagnoletto.
28. Belshazzar's Feast, by ditto.
29. A Portrait of an Italian Lady.
30. A Portrait of the Duke d'Urbino.
31. The Fall of Phaeton, by Pietro Perugino.
32. Ceres. A Night Scene, by Elsheimer.
33. A Landscape of a round form, by ditto.
34. The Annunciation of the Virgin, by ditto.
35. Judith, by ditto.
36. A Dead Christ, after Corregio.
37. A Portrait of a Gentleman, by Palma.

The eleven following Lots are copies or studies by Rubens, done in Spain and Italy, after Titian and other Masters.

38. A Portrait of Cardinal Hippolito de Medici.
39. The Head of a Youth, dressed in a black cap.
40. The Head of a Young Man.
41. A Portrait of a Venetian Nobleman.
42. Adam and Eve.
43. Calisto.
44. Actæon.
45. Venus and Adonis.
46. Europa.
47. Venus and Adonis on a Couch.
48. Venus viewing herself in a Glass, attended by Cupid.

The following twenty Lots are exclusively after Titian.

49. The Emperor Charles the Fifth.
50. The Empress Eleanor, consort of ditto.
51. The preceding Monarchs on one canvas.
52. The Emperor Ferdinand in armour.

53. The Duke d'Alba.
54. The Duke John Frederic of Saxony.
55. Philip Landgrave of Hesse.
56. Isabella d'Este, Duchess of Mantua.
57. The same, attired in black.
58. Alphonso d'Este, Duke of Ferara.
59. Francis Sforza, second Duke of Milan.
60. Andres Gritti, a Doge of Venice.
61. Philip the Second, King of Spain, whole length.
62. Ydiaque, secretary of the preceding monarch.
63. Portrait, unknown.
64. The Dwarf of Philip the Second.
65. } Portraits of Venetian Courtesans.
66. }
67. }
68. A ditto.

The following twelve Lots are after various great Painters.

69. Cupid asleep, after Guido Rheni.
70. A Head, after Tintoretto.
71 to 75. Five pictures of the Acts of the Apostles, after Raffaelle.
76. Psyche, after ditto.
77. A Head of St. John, after ditto.
78. A Portrait of Balthasar de Castillion, after ditto.
79. Emperor Charles the Fifth, wearing a morion helmet, by A. Vandyck, after Titian.
80. A subject from the Acts of the Apostles, after Raffaelle.

The following ninety-two pictures are by Rubens:

81. Cupids wrestling. The subject is borrowed from Philostrates.
82. A Bacchanal of Shepherds and Shepherdesses, from the same.
83. Naked Nymphs and Satyrs.
84. The Virgin with St. George and other saints in a landscape.
85. Andromeda chained to a Rock. Figures size of life.
86. The Magdalen. Ditto.

87. Bathsheba at a Fountain.
88. Three Nymphs with Satyrs.
89. A Man and a Woman, accompanied by a Satyr. Unfinished, on panel.
90. A Troop of Banditti pillaging Peasants.
91. Bacchus with a Goblet in his hand.
92. The Three Graces. Sold to the King of Poland.
93. St. Cecilia.
94. A Shepherd caressing a Shepherdess.
95. Portrait of Philip, Duke of Burgundy. Surnamed the Good.
96. Portrait of Charles, Duke of Burgundy. Surnamed the Bold.
97. Portrait of Lord Arundel.
98. Portrait of the Marquis Spinola.
99. Susannah at the Bath. Painted on panel.
100. Portrait of Doctor Maierna.
101. Portrait of a Prince Cardinal.
102. Portrait of a Young Lady wearing a black head-dress, and with flowers in her hand.
103. A Dance of Italian Peasants.
104. A Tournament in a Landscape. (*qu.* in the Louvre.)
105. A View in Italy, adorned with the Ruins of a Temple. Painted on canvas, glued on panel.
106. A Landscape. Painted on canvas, glued on panel.
107. Portrait of Charles the Bold.
108. A Woody Landscape under the appearance of Daybreak, in which are introduced a huntsman and dogs passing through the forest.
109. Portrait of Leonardo da Vinci.
110. Portrait of a French Lady.
111. A Landscape. Painted on canvas, glued on panel.
112. A ditto, with a flock of sheep.
113. Portrait of the Cardinal Infanta of Spain, habited in scarlet.
114. Portrait of the Empress of
115. Portrait of the Queen of Spain.

116. Portrait of the King of Spain.
117. Ditto of the Duke Nieuborg.
118. Mercury lulling Argus to Sleep with the music of his pipe.
119. A Sacrifice, done in the manner of Elsheimer.
120. Portrait of the Queen, consort of Louis the Thirteenth.
121. Angelica and Erminia.
122. Portrait of a Young Lady with her hand crossed on her waist. *See* Chapeau de Paille, No. 811, p. 228.
123. Portrait of Philip the Fourth, King of Spain, with a hat on.
124. Ditto of an English Lady.
125. An Old Woman and a Boy. A candlelight piece. *See* No. 770, p. 216, Vol. II.
126. Portrait of a Lady.
127. Ditto of the Duke of Buckingham. *See* Nos. 688 & 918.
128. Ditto of an Old Man.
129. Ditto of a Warrior, clad in armour, and wearing a red scarf.
130. Ditto of a Lady, with a bonnet on.
131. A Landscape, representing a Forest Scene, in which is introduced the story of Meleager and Atalanta pursuing the boar.
132. A View of the Escurial and surrounding Country.
133. A Landscape.
134. A ditto.
135. A Large Landscape, enlivened by a variety of figures.
136. A Landscape, represented under a cloudy sky and the appearance of rain.
137. A Grand Mountainous Scene, through which rushes a devastating deluge, on the declivity of a hill. On the right are Baucis and Philemon, under the protection of Jupiter and Mercury. *See* No. 297, p. 93, Vol. II.; also 687 of the same.
138. Christ discovering Himself to His disciples at Emaus. *See* Nos. 246, 443, and 602, Vol. II.
139. Romulus and Remus. A sketch.
140. Portrait of a Gentleman, in a Turkish dress.
141. Roman Charity. *See* Nos. 572, 640, 842, Vol. II.

142. Peasants fighting, done from a design by Breughel.
143. Bacchus, Venus, and Ceres, grouped round a fire.
144. Christ on the Cross.
145. Portrait of a Young Lady, dressed in the German style, and holding a little dog in her arms.
146. Ditto of the Archduke Maximilian.
147. A Drunken Bacchanalian.
148. Portrait of the King of Tunis, after Antonio Moro.
149. Ditto of ditto, after ditto.
150. A Large Landscape, painted on canvas, glued on panel.
151 & 152. Portraits of the Archduke Albert and his Consort Isabella.
153. A Man and a Woman with Game, the latter painted by Paul de Vos.
154. A Stag Hunt.
155. St. George on Horseback.
156. Victory crowning a Warrior.
157. Hercules intoxicated.
158. St. Peter and St. Paul.
159. The Maid of Orleans.
160. The Four Penitents. *See* Nos. 190 and 583, Vol. II.
161. Susannah and the Elders.
162. The same Subject.
163. Atalanta and Meleager in the Chase.
164. Three Nymphs, with the horn of abundance.
165. The Adoration of the Magi.
166. Portrait of Marie de Medici.
167. Ditto of the Reigning Queen of France.
168. Pythagoras, with an abundance of fruit, by Snyders. *See* No. 186.
169. The Prodigal Son in a Stable. *See* No. 804, Vol. II.
170. A Drunken Silenus, with satyrs.
171. A Landscape, painted on panel.
172. A ditto, on ditto.
173. A Landscape, represented under the appearance of moonlight.
174. A Nymph and a Satyr, with a basket of fruit.
175. The Death of Dido.

The following are by various Masters of the Flemish, German, and Dutch Schools.

176. A Fox, by Albert Durer.
177. The Triumph of David after his Defeat of Goliah, by Lucus Van Leyden.
178. Portrait of Erasmus, by the same.
179 & 180. Portraits of John Van Dyck and his Wife.
181. Portrait of the Venerable Bede, by Hugo Vander Goes.
182. Ditto of the Captain Gonsalve Ferdinand de Cordova.
183. Ditto of Hans Holbein.
184. A Miniature of ditto.
185. A ditto of ditto.
186. Portrait of a Jewel Merchant, by Quintin Matsys.
187. Ditto of a Man wearing a Red Cap, by William Key.
188. Ditto of a Gentleman wearing a Black Cap, by Bronzino.
189. The Nativity, by Artus Van Leyden.
190. The Virgin in a Landscape, by H. Bles.
191. The Flight into Egypt, by the elder Breughel.
192. Mount St. Gothard, by ditto.
193. The Death of the Virgin, *en grisaille*, by ditto.
194. A Brothel, by Artus Van Leyden.
195. A Landscape, by the elder Breughel.
196. A ditto, by ditto.
197. A Sweeper, by ditto.
198. The Head of a Beggar, by ditto.
199. A Portrait, by ditto.
200. Portrait of a Man with a Large Nose, by Hunsier.
201. Ditto of Cardinal Granvil, by Ant. Moro.
202. Ditto of Moro, the painter.
203. Ditto of Cardinal Granvil, by Ant. Moro.
204. St. Cecilia, by Michel Coxies.
205. The Story of St. Hubert, in a landscape, by Artus of Holland.
206. The Punishment of a Criminal, small, by Van Wachelen.
207. The Descent from the Cross.
208. Same Subject, by Schoreel.

209. Portrait of a Man, by an old master.
210. The Temptation of Christ, by the elder Breughel.
211. A Boat Scene, in water-colours, by the same.
212. A Battle between the Turks and Germans, by the same.
213. A Landscape, with a fire, by the same.
214 & 215. Portraits of Francis Floris and his Wife, by the same.
216. Portrait of Philip of Cleves, Lord of Revenstyn.
217. Portrait of a Canon of the Church.
218. Ditto of a Priest, by Francis Floris.
219. A Monumental Subject, with two covers, by Artus Van Leyden.
220. The Château of Emaus, by Van Cleef.
221. A Landscape, by the same.
222. The Judgment of Paris, by the same.
223. A Subject done in water-colours, by William Tons.
224. Portrait of William Key.
225. Ditto of Joos Van Cleef.
226. A Brothel, by Martin Van Cleef.
227. A Feast of the Gods, by Bernard de Ryck.

The following ten Pictures are by Anthony Van Dyck.

228. Jupiter and Antiope.
229. St. Jerome attended by an angel.
230. St. Jerome on his knees. Size of life.
231. St. Jerome. A small piece.
232. Christ in Prison. *Query*—Christ betrayed in the Garden. [*Note.*—It is generally reported and believed by the artists and connoisseurs at Antwerp, that this picture was presented by the painter to his master Rubens, on the occasion of his taking his farewell, previous to his departure for Italy; in token of his grateful sense of the kindness of Rubens while in his school, and of the handsome present of a horse and saddle made him by his master for his intended journey. *See* Nos. 16, 17, 18, and 203, of the Works of Van Dyck, Vol. III.]
233. St. Ambrosa.

234. St. Martin.
235. Christ crowned with Thorns.
236. A Head of St. George.
237. The Head of a Warrior, armed.

The following are by Living Artists.

238. A Piece in Water-colours, by William Tons.
239. A Basket of Flowers, composed with fruit and dead birds, by Francis Snyders.
240. A Battle-Piece, said to be that of Sebastian, King of Portugal, by Seb. Francks.
241. The Prodigal Son, by Simon de Vos.
242. Birds, by A. Adriaensens.
243. Basket of Fruit, by the same.
244. A Landscape, by Wildens.
245. A Pot of Flowers, by Eykens.
246. A Basket, and a Glass containing Flowers, by the same.
247. A Small Pot of Flowers, by the same.
248. A repetition of the Picture in the Church of St. Augustin at Antwerp, by Rubens. *See* No. 82 of Vol. II.
249. The Virgin, surrounded by Flowers, by Rubens.
250. Festoons of Fruit and Pots of Flowers, by Eykens.
251. Another Festoon of Fruit, &c., by the same.
252. A Landscape, by Peter Snayers.
253. A Landscape, by the same.
254. A Small Landscape, by Van Schorre.
255. The Blind leading the Blind. A small picture, by Sebastian Francks.
256. A Night Scene, by Snayers.
257. A Landscape, by Mompers; with figures by Breughel.
258. Cats fighting in a Kitchen, by Paul de Vos.
259. A Concert of Birds, by the same.
260. A Large Boar Hunt, by Snyders.
261. A Pot of Flowers, by the same.
262. Dead Birds and Fruit, by Paul de Vos.
263. Fruit, &c., by Snyders.
264. Groups of Vegetables, &c., by the same.

265. The Story of Ulysses and Polyphemus, by Jacques Jordaens.
266. The Nativity, by the same.
267. A Virgin.
268. A Festoon of Flowers, by Daniel Seghers.
269. Diana enjoying the Chase. Figures by Rubens. Landscape by Breughel.
270. Paradise, by John Breughel.
271. Diana returning from the Chase. Figures by Rubens. Landscape by Breughel.

The following seventeen Pictures are by Adrian Brouwer.

272. Drunken Boors quarrelling.
273. Boors round a Fire in a Tavern.
274. A Landscape, represented under the appearance of starlight.
275. A Musical Party of Peasants.
276. The Jealous Peasant.
277. Boors Fighting, one of them holding his adversary by the throat.
278. A Landscape.
279. Three Boors Fighting, with pots in their hands.
280. The Temptation of St. Anthony.
281. A Musical Party of Peasants round a fire.
282. A Man playing on a Lute.
283. A Landscape, with peasants dancing.
284. A Toper, with his glass and pot in hand.
285. An Alehouse.
286. A Landscape, in which is seen a peasant tying his shoes.
287. Two Boors at a Window.
288. A Landscape by Moonlight.

Continuation of Pictures by Living Masters.

289 & 290. A pair of Battle-pieces, by Palamedes.
291. A Landscape, by Poelemburg.
292. A ditto, by the same.
293. Temptation of St. Anthony, by Zachtleven.
294. A Small Landscape, with Cattle, by the same and Rubens.
295. Cottage Scenery, by the same, with figures by Rubens.

296. A Peasant driving Cattle, by Zachtleven.
297. A Landscape, with a peasant caressing a woman, by the same and Rubens.
298. A Peasant Woman on a Hill, by the same and ditto.
299. A Peasant feeding a Dog, by the same.
300. A Landscape, by the same.
301. A ditto, by the same.
302. A Pewter Jug, &c., by de Vayl.
303. A ditto, and a silver cup, &c., by the same.
304. A Cup and two Plates, by the same.
305 & 306. A pair. Silver vessels, glasses, and lemons, &c., by Heda.
307. A Sea-piece, by Parcelles.
308. A Landscape, by Vlegens.
309 & 310. A Pair of Landscapes, with boats, by the same.
311. A Wine Glass, Slices of Ham, and other objects, by J. Van Es.
312. A Banquet, by the same.
313. A Person searching for Vermin.
314. A School, by Frank Hals.
315. The Triumphs of Julius Cæsar, after Andrea Mantegna, painted on three pieces of canvas glued on panel.
316. Sieges, Battles, and Triumphs of Henry IV. of France, in a series of six pictures, designs for a second gallery for Marie de Medici.
317. A number of Studies of Heads after Nature, on panel and canvas, by Rubens and Van Dyck.
318. A great number of Studies and Sketches for many celebrated pictures of historical and other subjects, by Rubens.

Sculptures and other Rare Objects of Art.

1. Several Antique Busts in marble.
2. A number of Figures, &c., modern.
3. Christ on the Cross, sculptured in ivory after a design by Rubens.
4. A Figure of Venus in ivory, after a design by Rubens.
5. A Mercury sculptured in ivory do. do.

6. A bas-relief in ivory, Nereides, Tritons, and Cupids, after designs by Rubens.
7. A Dance of Infants, sculptured in ivory, same, &c.
8. Psyche and Cupid asleep, sculptured in ivory, on a bed of tortoiseshell, after ditto, &c.
9. Adam and Eve, sculptured in ivory.
10. A Beautiful Cameo in agate.
11. A Beautiful Vase, in oriental jaspar.
12. Vases in Crystal, and other rare objects.

[*Note.*—The chief part of the above carvings in ivory were the work of Lucas Feydherbe, a native of Malines, who studied painting several years in the school of Rubens, and afterwards pursued the art of sculpture, in which department he became eminently successful. Many of the finest figures carved in wood, which adorn the churches at Antwerp, and other cities, are by his hand. *See* note at bottom of page 35, Vol. II.

PRELIMINARY OBSERVATIONS

IN REFERENCE TO THE WORKS OF

ANTHONY VAN DYCK.

THE same difficulties which attended the author in the registration of the works of Rubens, have in some measure accompanied his labours in noting the portraits by Van Dyck; and he has felt compelled to insert (under the influence of historical proofs, public opinion, and documents of some weight) many pictures which show but feebly the impress of the master's hand. These difficulties, happily, are almost exclusively confined to portraits of Charles the First and his family, as such pictures, it is well authenticated, were multiplied in the artist's atélier by the king's command, and were destined as presents to favourite noblemen and others. The portraits also of many distinguished statesmen were repeated, by special orders for friends of the parties. It is but just, therefore, to conclude that these and other duplicated pictures were forwarded to a greater or less extent by pupils and assistants, in proportion as the artist's opportunity or health permitted him to work on them.

SUPPLEMENT

TO THE WORKS OF

ANTHONY VAN DYCK.

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1. Portrait of a Gentleman about forty years of age, of a thin countenance, seen in a three-quarter view, with short dark hair, mustachios, and a pointed beard; he wears a black mantle, relieved by a full white ruff; and his right hand is extended towards a breastplate of armour on a table at the side, and his left hand holds his sword below the hilt. This very excellent portrait is painted in the artist's Genoese style of colouring.

About 4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

In the collection of the Earl of Ashburnham.

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2. Portrait of William Wolfgang, Duke of Nieuburg, when about forty years of age, represented in a three-quarter view, having short brown hair and beard; he is habited in a dark brown suit, and stands erect, holding with the right hand a riband, to which is attached the order of the golden fleece, and the thumb of the left hand is hitched in the hilt of his sword. A fine dog stands by him. This very beautiful picture bears date 1628. *See* No. 51, Vol. III.

In the Munich Gallery. Worth 500 *gs.*

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3. Portrait of Colin de Noli, a sculptor, when about thirty-five years of age, of a portly countenance, seen in nearly a front view, with the head inclining on one side; he has short dark hair, a tuft of beard, and mustachios, and is dressed in black silk relieved with a white pendent ruff and ruffles; he appears to be seated, as the right arm rests on the elbow of a chair; the left hand, which appears to be on his hip, is concealed by his cloak; a scroll of papers lies on a table by his side. This picture differs from the print engraved by P. de Jode, which was done from a painting *en grisaille*. *See* No. 57, Vol. III.

In the Munich Gallery.

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4. Portrait of a Gentleman about forty years of age, represented in a front view, having scanty dark hair, a tuft of beard, and mustachios; he is habited in a black figured silk vest and cloak, the skirt of which he holds in his right hand; some buildings and a column compose the background.

Size, 6 *ft.* by 3 *ft.* 8½ *in.*—C.

In the Munich Gallery.

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5. Portrait of Maria Ruthven, granddaughter of Lord Ruthven, and wife of the artist. She is attired in white satin, and represented sitting in an arm-chair, with a violoncello in one hand, and a bow in the other. Description, No. 70, Vol. III., corrected.

In the Munich Gallery. Worth 400 *gs.*

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6. Portraits of Malers de Wael and his Wife. *See* description, No. 72, Vol. III.

3 *ft.* 10 *in.* by 4 *ft.* 4 *in.*—C.

In the Munich Gallery.

7. Portrait of a Gentleman about thirty years of age, of an intelligent countenance, seen in a three-quarter view; he is habited in a blue-sashed vest, a black coat, and a plain white pendent collar and ruffles; the right hand is placed in front, and the other is concealed by the cloak.

2 *ft.* 4½ *in.* by 1 *ft.* 9 *in.*—C.

In the Public Gallery at Munich.

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8. Portraits of the Wife and Child of the Artist. The former appears to be under thirty years of age, and her fair countenance is seen in nearly a front view; her dress is composed of black figured silk, with a richly embroidered bodice, a white kerchief, a lace frill, and ruffles; she is seated resting her left hand on the elbow of her chair, the right arm is also in a similar position. Her daughter, a child of about five years of age, is dressed in a red frock and a lace collar, and stands by her side. This is a carefully finished picture.

3 *ft.* 10 *in.* by 2 *ft.* 10 *in.*—P.

In the Public Gallery at Munich.

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9. Portrait of Gonsalvi, Ambassador from the Court of Spain to Venice. *See* description, No. 605, Vol. III.

Sold in the collection of the late Mons. Schamps, Ghent, 1840, 10,000 *fr.* and 7½ per cent. (475*l.*)

Bought by Mr. Farrer.

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10. Portrait of Cæsar Alexander Scaglia. *See* description, No. 295, Vol. III. This is a third whole-length portrait of this gentleman, which has the reputation of being by the hand of Van Dyck, but the lowness of the price at which it sold casts some doubt as to its being wholly the work of that master.

Collection of the late Mons. Schamps, at Ghent, 1840, 4000 *fs.* and 7½ per cent. (172*l.*)

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11. Portrait of Adriensens, when about fifty years of age, of a thin and animated countenance, seen in a three-quarter view, having a pointed beard and mustachios ; a cloak of dark hue envelopes his body, between the folds of which one hand protrudes and is placed on his breast. Engraved by Vander Does.

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12. Portrait of Charles I., full length. *See* description, No. 138, Vol. III. A duplicate picture, having considerable claims to being by the hand of Van Dyck, was exhibited in the British Gallery 1832. The property of the Duke of Grafton.

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13. Portrait of Franciscus Moncada, Marquis d'Aytona. *See* description, No. 143, Vol. III. A masterly sketch, or finished study for the Louvre picture, painted with the breadth and power of Velasquez, is in the possession of the Right Honourable Lord Cowley ; size,

About 15 *in.* by 11 *in.*—C.

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14. Portrait of a Gentleman about forty-eight years of age, of a fine intelligent countenance, seen in a front view, having mustachios and a tuft of beard ; the dress consists of a black silk robe, and a full pendent white ruff and ruffles ; he is represented engaged turning over the leaves of a large book lying on a table, on which is a bust of Seneca. This is an excellent work of art.

3 *ft.* 10 *in.* by 3 *ft.* 6 *in.*—C.

In the Public Gallery at Hesse Cassel.

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15. A Portrait, consisting of the Bust only of a Gentleman, having the grab of a Jesuit ; his intellectual and expressive countenance indicating him to be about fifty years of age, is

represented in a three-quarter view, with a scanty beard and mustachios; he has on a high black cap, and a dress of the same hue. No other object serves to identify this excellent work of art.

About 1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—C.

In the colleciton of —— Cave, Esq., Bristol.

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16. Portraits of a Gentleman and a Lady, with their Son. The former, habited in black silk, is seated, holding the right hand of the lady, who sits by his side; her dark hair is adorned with pearls, and her dress is composed of a black figured robe with a yellow bodice, embroidered with flowers; the youth wears a green dress, and stands on the left looking up at his father.

5 *ft.* 4 *in.* by 5 *ft.* 3½ *in.*—C.

In the Public Gallery of Hesse Cassel.

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17. Portraits of a Gentleman and a Lady. The former having the appearance of being about thirty-eight years of age, dressed in black figured silk, relieved by a plain white pendent collar, stands on the right, holding the hand of the lady, who is seated in nearly a front view. She is attired in black silk, and holds a few flowers in her left hand.

4 *ft.* 2½ *in.* by 5 *ft.* 3 *in.*—C.

In the Public Gallery, Hesse Cassel.

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18. Portrait of a Gentleman, of an animated countenance, seen in a three-quarter view, with mustachios, a tuft of beard and dark scanty hair. He wears a dark mantle, which conceals in part a lace frill. Done in the manner of Rubens.

1 *ft.* 8 *in.* by 1 *ft.* 6 *in.*—P.

In the Public Gallery at Hesse Cassel.

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19. Portrait of a Lady about thirty-three years of age, of a dark complexion and black hair; her dress is composed of black silk and a white kerchief with lace edging, a string of pearls adorns the neck, and a diamond brooch sets off the bosom; her right hand is placed on the waist, and the left holds the skirt of her robe.

About 3 *ft.* 10 *in.* by 3 *ft.*—C.

In the Public Gallery, at Hesse Cassel.

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20. A full-length Portrait of a Gentleman about thirty-two years of age, represented standing erect, holding his mantle in front with the left hand, the right hangs down at his side; his dress is composed of a puce-coloured vest with pale brown sleeves, embroidered with gold flowers, and a plain white collar; some architecture and a curtain compose the back-ground. Painted in the artist's Genoese manner.

6 *ft.* 3 *in.* by 3 *ft.* 11 *in.*—C.

In the Public Gallery at Hesse Cassel.

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21. Portrait of a Gentleman about forty years of age, of a handsome and intelligent countenance and short dark hair: he is habited in a dark-coloured mantle bordered with fur, and a dark vest of a bluish hue, with embroidered sleeves; he appears to have just risen from his chair, and is looking round as if some one were present. His right hand holds a pair of compasses, and the left is placed on the elbow of his chair. A globe, a bust of Socrates, and some papers, are on a table before him, and a yellow curtain is suspended in the back-ground. This very excellent specimen of art in portraiture was formerly in the Dresden Gallery. Engraved in mezzo-tinto by Vaillant. *See* No. 825, Vol. III.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

It was in the hands of a dealer in Paris in 1836, for sale, at the price of 15,000 *fr.* (600*l.*) Was purchased in 1837 by the Duke of Sutherland for 11,000 *fr.* (440*l.*)

22. Portrait of Charles the First on Horseback, &c. *See* description, No. 207, Vol. III.; and read, for size, 11 *ft.* by 8 *ft.* 10 *in.*—C. A repetition of that fine picture, omitting the equerry and the archway, is in the collection at Hamilton Palace. This, like many other duplicates, is perhaps the work of a scholar, retouched by the master.

About 6 *ft.* 10 *in.* by 4 *ft.* 1 *in.*—C.

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23. A second repetition of the picture, described, No. 207, Vol. III., having similar claims to be considered as by the hand of Van Dyck.

Collection of the Earl of Carlisle, at Castle Howard.

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24. Portraits of the Children of Charles the First. *See* description, No. 208, Vol. III., and read in addition: On this picture is inscribed in Latin as follows:—

Prince Charles, born May 29, 1630.
James, Duke of York, born Oct. 14, 1633.
Mary, Princess, born Nov. 4, 1631.
Elizabeth, Princess, born Dec. 18, 1635.
Ann, Princess, born Mar. 17, 1636.

Size corrected, 5 *ft.* 4½ *in.* by 6 *ft.* 6 *in.*—C.

In the Royal Collection at Windsor.

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25. Portraits of Prince Charles, James Duke of York, and Princess Mary. The former, habited in a suit of bright yellow silk, and a rich point lace frill, stands on the right, leaning one hand on the base of a column, the other is united with that of his brother James, who stands by his side, dressed in petticoats, and having on a lace cap. The Princess Mary, attired in blue silk, stands by the side of the latter, with her hands crossed in front, two spaniels are seated at

their feet. Dated 1638. Description, No. 211, Vol. III., corrected.

4 *ft.* 5 *in.* by 4 *ft.* 1 *in.*—C.

In the Royal Collection, Windsor.

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26. Portrait of Charles the First, when about forty years of age, represented in three positions. The centre one exhibits the monarch in a front view, with his dark hair parted in front, and falling in curls on his shoulders; his dress consists of a scarlet vest and a broad point lace frill: a blue riband, to which is appended a medal, adorns his neck. A second portrait, placed on the right, shows him in a three-quarter view, with the valuable pearl in his ear, and his left hand raised, holding a puce-coloured mantle against his side. The third portrait is on the opposite side, seen in a profile view, dressed in black silk, relieved by a broad lace frill, and the thumb of his right hand is hitched in the blue riband which surrounds his neck. *See* note to description, No. 212, Vol. III.; for size, read,

2 *ft.* 9 *in.* by 3 *ft.* 3½ *in.*—C.

In the Royal collection, Buckingham Palace.

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27. Portrait of Charles the First, representing him in nearly a front view, standing erect, leaning his left arm on a covered table, and the right hand placed on his hip. His dress consists of a jacket of a greenish hue, with straps and tags at the waist, hose of a similar colour, a scarlet robe lined with white satin, and a pendent lace colour; he wears a hat decked with a plume of feathers, and the order of St. George is suspended round his neck. This picture is painted with more neatness and blending of colour than is generally observed in the works of Van Dyck; for which reason, together with the peculiar costume of the dress, the Writer felt disposed

to attribute it to Daniel Mytens, but the inscription, "ætatis 33," and date 1633, is a period when that painter is believed to have quitted England, and Van Dyck was exclusively employed by the king.

7 *ft.* by 4 *ft.*—C.

In the collection of Earl Fitzwilliam, Wentworth House.

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28. Portrait of the same Monarch, clad in a suit of brilliant steel armour, and wearing buff boots. He is represented standing erect with a baton in his right hand, and the left resting on the hilt of his sword. A helmet and a crown are on a covered table at his side, and a gauntlet lies at his feet. This is an excellent work of the master. Engraved anonymously in mezzotinto. Noticed, No. 448, Vol. III. Valued in the Houghton Collection, 1779, at 200*l.*

About 6 *ft.* 10 *in.* by 4 *ft.* 2 *in.*—C.

In the Palace of the Hermitage, St. Petersburg.

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29. Portrait of Henrietta Maria; representing her fair oval countenance in a three-quarter view, her dark curling hair decked with pearls, and her attire composed of a white satin robe, relieved by a rich point lace collar, embellished with bows of riband of a geranium red. One hand appears to raise the skirt of her robe, and the other is extended to a covered table, on which is a crown. Painted in a clear and tender tone of colour. This picture corresponds with Nos. 216, 257, 465, 468, Vol. III. Imported about two years ago from Italy.

About 4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Sold at auction by Messrs. Christie and Manson, 1842. 500 *gs.* Bought for the Marquis of Lansdowne.

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30. Henrietta Maria. A portrait of this princess, corresponding in description and size with No. 465, Vol. III., with the exception of a few alterations in the ornaments of the dress, and other minor details, was exhibited in the British Gallery, 1834. The property of the Earl of Carlisle.

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31. A Portrait of the same Queen, represented in a three-quarter view, with her hair adorned with pearls, and red ribands, and her dress composed of white satin trimmed at the bosom with rich point lace, the right hand extended to take a flower from a table, on which is also a crown. Was exhibited in the British Gallery, 1834.

3 *ft.* 6 *in.* by 2 *ft.* 9 *in.*—C.

In the Royal Collection.

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32. Portrait of the same Queen, corresponding exactly with the description No. 472, Vol. III., but differing considerably in size, being

About 4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

In the collection of the Earl Fitzwilliam.

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33. Portrait of the same Queen, described No. 474, Vol. III., is incorrectly stated to have been destroyed by fire, for a picture corresponding with the description there given, and of unquestionable originality, is in the collection of the Earl Fitzwilliam.

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34. Portrait of the same Queen, with her Son, Prince James, in her arms. This is a repetition of a portion of a picture described No. 224, Vol. III.

About 6 *ft.* 10 *in.* by 4 *ft.* 8 *in.*—C.

In the collection of Earl Douglas, at Bothwell Castle.

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35. Portrait of the same Queen, full length. The composition of this beautiful picture corresponds with description No. 465, Vol. III., but differs in some of the decorations of the dress; the robe also, instead of being of white satin, is of red silk of varied hues. Engraved by Gunst: when in the Houghton Collection. Sold 1779. Valued at 200*l.*

In the Palace of the Hermitage at St. Petersburg.

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36. Portraits of Thomas Killegrew and Thomas Carew. The former, apparently about thirty-five years of age, of a fine oval countenance and light hair, dressed in black silk, is seated on the right of the picture, leaning his head pensively on his left hand; the other hand, containing a drawing, is extended on his knee; his friend Carew, habited in a similar dress, sits on the opposite side, and is seen in nearly a profile view, pointing to a paper which he holds in his left hand, his attention at the same time is directed to Killegrew. This very beautiful picture is signed, and dated 1638. Description, No. 214, Vol. III., corrected and enlarged.

4 *ft.* 2½ *in.* by 4 *ft.* 7¼ *in.*—C.

In the Royal Collection, St. James's Palace.

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37. Portraits of George and Francis Villiers. *See* description, No. 219, Vol. III. This picture is dated 1635; for size, read,

4 *ft.* 11 *in.* by 4 *ft.* 1 *in.*—C.

In the Royal Collection, St. James's Palace.

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38. Portrait of Sir Kenelm Digby. *See* description, No. 221, Vol. III. This picture has been considerably enlarged. For size, read,

5 *ft.* by 4 *ft.* 1½ *in.*—C.

In the Royal Collection.

39. Portrait of Venetia, Countess of Digby, represented in nearly a front view, attired in a dark green silk vest, and a pale crimson robe of various hues, supported on the shoulder by a gold belt; she is seated near a bank, with her left hand on a dove, and a serpent on her right, the former being an emblem of her conjugal fidelity and attachment, and the latter of her prudence. Two cupids, one of which is blindfolded, are prostrate at her feet, and a figure denoting calumny lies bound by her side, and three angels hover above, holding a wreath over her head. The allegory alludes to the purity of her character, and her triumph over the scandal of her enemies. *See* note to description, No. 221, Vol. III.; for size, read,

About 6 *ft.* 6 *in.* by 5 *ft.* 1 *in.*—C.

In the Royal Collection, St. James's Palace.

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40. Portrait of a Gentleman about thirty years of age, of a round formed countenance, seen in a three-quarter view, with black hair and mustachios. He is habited in a suit of black figured silk, and a full white ruff, and appears to have just risen from a chair, still resting his hand on its elbow.

4 *ft.* by 3 *ft.*—C.

In the Royal Collection.

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41. Portrait of Madame St. Croix, when about twenty-eight years of age, of a fair complexion, and brown hair, bushy at the sides and combed smoothly down on the forehead. She is attired in a buff-coloured silk vest, with yellow spots, and a black velvet robe relieved by a rich point lace neckerchief and ruffles, and the bosom is adorned with two rows of pearls, attached to a bow of red ribands. She is in the act of advancing up a step, putting at the same time a yellow damask curtain aside with her right hand, and raising the skirt of her robe with the other. A little dog is playfully bounding at

her feet. Description, No. 225, Vol. III., improved, and for size, read,

6 *ft.* 4 *in.* by 3 *ft.* 10 *in.*—C.

In the Royal Collection, St. James's. Exhibited 1834.

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43. Portrait of Mrs. Leman, when about thirty years of age, represented in a three-quarter view, with dark hair disposed in ringlets, and adorned with a band of pearls. She wears a red mantle thrown loosely over the left shoulder, and held by the right hand on the bosom, leaving the right breast and arm exposed. A slight and hasty production. *See* note to No. 229, Vol. III.

About 2 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

In the Royal Collection, at Hampton Court.

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44. Portrait of Ann Clifford, Countess of Dorset, represented in the character of St. Agnes. Her handsome countenance indicates her to have been about twenty-four years of age; she has auburn hair disposed in bushy curls, and decked with pearls, and her dress is composed of a white satin robe with full sleeves, and a blue mantle. She is seated on a bank with her right hand on the back of a lamb, and holding a branch of palm in the left.

In the Royal Collection. Exhibited 1834.

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45. Portrait of the Duchess of Richmond, when about thirty years of age, of a fair complexion, and oval countenance, seen in a three-quarter view, with dark auburn hair combed smoothly on the forehead; her attire consists of a pale crimson silk robe, and a rich lace neckerchief and ruffles, she is represented standing with her right hand extended under the stream of a fountain which issues from a vase held by a cupid. The background represents a wood. A portrait of this lady is improperly described No. 231, Vol. III.

6 *ft.* 4 *in.* by 3 *ft.* 10 *in.*—C.

In the Royal Collection, St. James's Palace.

46. Portrait of Henry Count de Bergh, when about fifty years of age, represented in a three-quarter view, looking to the left; he has dark hair and beard, and is clad in complete armour, and wears a red sash round the left arm, the hand of which grasps a baton. A rocky landscape forms the background. Engraved by Pontius, and in small by Marcenay. No. 241, improved.

3 *ft.* 3 *in.* by 2 *ft.* 8½ *in.*—C. (oval.)

In the Royal Collection, St. James's Palace.

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47. Portraits of the Duchess of Buckingham (afterwards married to Lord Antrim) with her Son and Daughter. The duchess, attired in black silk, is represented sitting in the centre of an apartment, holding in one hand a miniature of her deceased husband, which is suspended round her neck, and with the other the hand of her son, who stands on her right, habited in a red dress; at the same time her daughter, wearing a white satin robe, is in the act of ascending a step to approach her mother. A portrait of the deceased Duke is suspended above. This picture has suffered so severely from neglect, and perhaps unavoidable restoration, that its reputed originality is placed in doubt.

About 7 *ft.* by 5 *ft.* 6 *in.*—C.

In the possession of Lady Antrim.

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48. Portrait of the Princess Mary (daughter of Charles the First), when about ten years of age, of a fair and engaging countenance and dark eyes; her plain attire appears to be that of the patroness of some orphan institution, and consists of a purplish brown frock, a white apron and bib, and cuffs; a small cross is suspended round the neck, and the wrists are adorned with coral beads. She is standing with a fan in her right hand, and the left is raising her apron. This engaging

portrait is painted with great taste and delicacy, in a pale and tender tone of colour, and was originally of an oval form but has been lined out square.

3 *ft.* 3 *in.* by 2 *ft.* 8½ *in.*—C.

Collection of Prince Talleyrand, 1831; sold privately by the Writer for 200*l.*

Collection of Lord Charles Townshend, 1835, by Messrs. Christie and Manson, 161 *gs.*

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49. Portrait of the Princess Mary, when about eleven years of age, represented in a three-quarter view, with dark curling hair, and a crown of jewels on her head. She is attired in a blue silk robe and a clear muslin apron, and stands with her hands crossed on her waist. A pillar and a rich curtain form the background. *See* No. 460, Vol. III.

4 *ft.* 4 *in.* by 3 *ft.* 5¼ *in.*—C.

In the Public Museum at Berlin.

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50. Portraits of a Lady and her Child. The former, attired in a red silk embroidered robe of various hues, a black scarf and a full white ruff and ruffles, is seated in an arm-chair, holding an interesting girl by the hand, who stands by her side. A table and other appropriate objects complete the composition. This delightful picture, from the richness of the colouring and the style of the execution, is probably one of his Italian productions. It is perhaps the same which is briefly noticed, No. 287, Vol. III.

About 5 *ft.* 3 *in.* by 3 *ft.* 5 *in.*—C.

In the Palace of the Hermitage, St. Petersburg.

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51. Portraits of Francis Snyders, his Wife, and Child. *See* description, No. 300, Vol. III.; for size, read,

3 *ft.* 9 *in.* by 3 *ft.* 1 *in.*—C.

In the Palace of the Hermitage. Worth 800 *gs.*

52. Portrait of a Lady, about forty-three years of age, of a thin face and fair complexion, represented in nearly a front view. Her dress consists of a plain cap, a full plaited ruff, and a black figured silk robe bordered with fur; her right hand holding a rose is placed in front. Painted with a rich empasto of colour, and accompanied with a brilliancy of hues worthy of Rubens.

1 *ft.* 8 *in.* by 1 *ft.* 6 *in.*—P. (*octogan enlarged.*)

In the Public Gallery at Hesse Cassel.

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53. Portrait of Vander Wouwer, when about fifty-eight years of age, of a thin but very intellectual countenance, a small gray beard, and scanty hair. His dress is composed of a dark cloak lined with fur, from under which the right hand, containing a paper, protrudes at the breast. This is one of the artist's most studied productions. Engraved by P. Pontius. No. 303, Vol. III., improved.

3 *ft.* 8 *in.* by 2 *ft.* 6 *in.*—P. (*enlarged.*)

In the Palace of the Hermitage. Worth 400*l.*

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54. Henrietta Lotharinga, Princess of Phalsburg, when about thirty years of age, of a fair complexion and dark hair. Her attire consists of a black silk robe, a white satin petticoat, sleeves of the same, rich lace neckerchief standing up round the shoulders; a black silk bow and ribands adorn the stomacher, and both the neck and ears are decked with pearls. She is represented standing with the left hand slightly pressing the skirt of her robe, and the right placed on the shoulder of a black page, who is dressed in red, and bears in his hand a silver salver on which lie a bunch of roses. A yellow curtain, and a portion of a building compose the back-ground. This most admirable picture is signed, and dated 1634, and is doubtless the same which is noted, No. 24, p. 80, in

the catalogue of Charles the First's Collection. *See* No. 327, Vol. III., and instead of "now in the collection of the Earl of Carlisle," read "The Duke of Hamilton, Hamilton Palace."

About 7 *ft.* by 4 *ft.* 2 *in.*—C.

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55. Portrait of Fiamingo the Sculptor. *See* description, 339, Vol. III.; and for size, read,

2 *ft.* 6½ *in.* by 2 *ft.* 8¾ *in.*—C.

Put up to sale in the collection of Mr. Nieuwenhuys, 1833, and knocked down at 345 *gs.*

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56. Portrait of the Wife of Paul de Vos. *See* description, No. 356, Vol. III.; and for size, read,

4 *ft.* by 3 *ft.* 1½ *in.*—C.

William Wells, Esq., Redleaf.

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57. Portrait of a Gentleman, about thirty-five years of age, of a round face, represented in a three-quarter view, with dark hair and light mustachios; his dress is composed of black figured silk and velvet, relieved by a broad full ruff; he appears to have just risen from his seat, his right hand touches the elbow of his chair, and the left arm rests on a table. This is one of the artist's Italian productions, and approaches so nearly the works of his master, that it was exhibited in the British Gallery under the name of Rubens.

About 4 *ft.* by 3 *ft.*—C.

In the Royal Collection

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58. Portrait of a Gentleman. *See* No. 375, Vol. III.

Sold in the collection of Mr. Goll de Frankenstein, Amsterdam, 1833, 1230 *flo.*, and 7½ per cent. (108*l.*)

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58. An Equestrian Portrait of a General Officer. *See* description, No. 376, Vol. III.

Sold in the collection of M. Goll de Frankenstein, 1838, 510 *flo.* and $7\frac{1}{2}$ per cent (46*l.*)

Bought by M. M. Steengracht, Hague.

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59. Portraits of a Lady and Gentleman. The former, apparently about thirty years of age, is seen in a three-quarter view; her hair is turned back and bound with a gold band. Her attire consists of a black silk gown with the bodice embroidered with gold, a stripped silk petticoat, and a full white ruff. She is seated, holding the right hand of the gentleman, who is also seated. He is habited in black, with stripped sleeves, and his left arm is placed over the lady's shoulder. The background is composed of a scarlet curtain, a balustrade, and a view over a mountainous country. Painted in the artist's Italian manner.

3 *ft.* 10 *in.* by 4 *ft.* 8 *in.*—C.

Formerly in the possession of P. Norton, Esq.

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60. Portrait of Sir Peter Paul Rubens, represented in a three-quarter view; with curling hair, a pointed beard, and mustachios; he is enveloped in a dark Spanish mantle lined with velvet, which is relieved at the neck by a collar of white lace, and a gold chain. Engraved by Audran, after a drawing by N. Nattier, said to be taken from Van Dyck, but which the Writer conceives to have been borrowed from a portrait by Rubens.

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61. Portrait of Lady Isabella Riche, when about twenty-three years of age; seen in a three-quarter view: her brown hair is tastefully disposed in ringlets, and decked with pearls; and her attire consists of a white satin robe. She is repre-

sented standing on the foreground of a landscape, holding a lute in her left hand, and with the other, she retains a blue scarf which floats in the wind.

About 7 *ft.* by 4 *ft.* 2 *in.*—C.

In the collection of the Marquis of Bath, at Longleat; and a duplicate is in Holyrood Palace.

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62. Portrait of a Gentleman, about forty years of age, of a military appearance, having mustachios, and a small pointed beard; he wears a cap, and is dressed in a rich suit of black silk. Represented standing near a balustrade, with his right hand on his hip, and the left poised on the top of a cane.

About 6 *ft.* 10 *in.* by 3 *ft.* 10 *in.*—C.

In the possession of —— Bailie, Esq., of Mellerstain, Berwickshire.

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63. Portrait, Vilain XIV., a Flemish gentleman, about forty years of age, of a thin countenance, represented in nearly a profile view; he has on a black mantle, and holds in the left hand a large book, on the leaves of which the fingers of the left hand are placed. This is a hasty production of the master.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Formerly in the possession of Mons. Heris, at Brussels, for sale.

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64. Portrait of a Gentleman, about thirty-six years of age; represented in a three-quarter view, having dark hair and a beard; he is habited in a suit of black figured silk, and a black silk mantle thrown over the right shoulder, and held by the right hand on the waist; the other hand hangs down at his side. An excellent work of art. This is probably the same described, No. 802, Vol. III.

About 3 *ft.* 10 *in.* by 2 *ft.* 10 *in.*—C.

In the collection of W. R. Cartwright, Esq., M.P.

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65. Portrait of a Gentleman, about sixty-five years of age, having a quick and intelligent eye, a thinish countenance, with a Roman nose, and seen in a profile view; gray hair, and a small pointed beard; his dress is of a very dark gray hue, relieved by a plain pendent collar. Abust painted in a free and masterly style.

About 2 *ft.* (*of a circular form.*)

In the collection of W. R. Cartwright, Esq., M.P.

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66. Portrait of John Baptist Franck, holding with the left hand his mantle on his breast. *See* description, No 827, Vol. III.

About 2 *ft.* 5½ *in.* by 1 *ft.* 11 *in.*—C.

Now in the collection of Mr. Vander Hoop, Amsterdam.

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67. Portrait of the Countess of Derby, when about fifty years of age, represented in a three-quarter view, seated, leaning her right arm on a vase, and the left hand placed on her lap. She is attired in a suit of black, and wears a hood, which gives her the appearance of being a widow. *See also* No. 547, Vol. III.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

In the collection of the Earl Fitzwilliam.

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68. Portrait of William Laud, Archbishop of Canterbury. *See* description, No. 560, Vol. III.

A third portrait of this prelate, enlarged considerably from an oval to about 4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C., is in the collection of the Earl Fitzwilliam.

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69. Portrait of James Stanley, Earl of Derby. *See* description, No. 561, Vol. III.; and omit, "A portrait of the preceding is in Hamilton Palace."

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70. Portraits of Ladies Dorothy Percy, Countess of Liecester, and her sister, Lucy, Countess of Carlisle. The former, having the appearance of being about thirty-five years of age, is seen in a front view, seated on the right of the picture, holding a bunch of flowers in one hand, and a single flower in the other. The latter lady, apparently some years younger, is seated on the left, with her fair countenance turned in a three-quarter view; her dark hair falls in clustering curls, and is attached on the head with ribands. She is attired in a white satin robe and a rose-coloured mantle, and is also seated, leaning her right arm on a projection which is covered with her mantle, and pointing with the other hand to a jet of water from a fountain. The background represents a landscape. This attractive picture is painted in the artist's free and dexterous style. It was formerly in the Penshurst Collection, one-half of which became the property of Lady Yonge by the will of Lady Brownlow, and was sold by the former lady to Lord Walpole. *See* Nos. 565 and 566, Vol. III.

About 3 *ft.* 6 *in.* by 4 *ft.* 8 *in.*—C.

Sold in the collection of Lord Waldegrave, Strawberry Hill, 1842.

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71. Portrait of Dorothy Percy, Countess of Leicester, when about thirty years of age, seen in nearly a front view; her dark hair is tastefully disposed in clustering curls, and adorned with a tiara of pearls. Her dress consists of a white satin robe with full sleeves; and a light blue silk scarf thrown over the left shoulder, and passing across the bodice, is held by the left hand, while her right hand is placed on the shoulder of a negro page, against whom a spaniel is jumping. A cupid pouring water from a vase, and a green curtain enveloping two columns, compose the background. The figure is seen to the knees. Described from an enamel by Mr. Lee. Taken from a picture in the possession of Mr. Edmonds. *See* No. 566, Vol. III.

72. Portrait of Lady Fielding, wife to the first Duke of Hamilton, when about twenty-five years of age, represented in nearly a front view, standing erect; the left hand slightly raises the skirt of her robe, and the right is placed on her waist, holding a girdle of pearls. She is attired in a dark blue silk robe, adorned at the bosom and sleeves with lace. A little dog is bounding at her feet. This is a free but very tasteful work of the master.

6 *ft.* 6 *in.* by 4 *ft.* 4 *in.*—C.

In the collection of the Duke of Hamilton, Hamilton Palace.

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73. Portrait of Thomas Wentworth, Earl of Strafford, when about forty years of age. *See* description, No. 588, Vol. III. A repetition of the picture there noticed, which has all the appearance of being by the hand of the master, is in the collection of Earl Fitzwilliam, Wentworth House.

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74. Portraits of Thomas Wentworth, Earl of Strafford, and Sir Philip Mainwaring. *See* description, No. 589, Vol. III.; and in the fifth line read, "holding a letter in the *left* hand.'

In the collection of Earl Fitzwilliam.

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75. Portrait of Arabella, Countess of Strafford, when about twenty-five years of age, dressed in a blue silk robe with full sleeves, lined with white satin. She is seen in a three-quarter view, in the act of advancing up a step, putting at the same time a large curtain aside with her right hand,—an attitude repeated more than once by the painter.

6 *ft.* 10 *in.* by 4 *ft.* 3 *in.*—C.

In the collection of Earl Fitzwilliam.

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76. Portrait of William, Earl of Strafford, represented in a three-quarter view, standing with his right hand placed on a helmet, and the left extended in an attitude expressive of surprise. He is clad in armour, and wears buff boots. This is attributed to the hand of Van Dyck.

About 7 *ft.* by 4 *ft.* 3 *in.*—C.

In the collection of Earl Fitzwilliam.

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77. Portrait of the preceding Nobleman, when about forty-three years of age, represented in a three-quarter view, standing erect, with a baton in his left hand, and the right placed on the head of a large white dog of the stag-hound breed. He is clad in armour, and has on buff boots. This is a truly excellent work, and richly merits the encomiums so constantly bestowed upon it.

About 7 *ft.* 2 *in.* by 4 *ft.* 4 *in.*—C.

In the collection of Earl Fitzwilliam.

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78. Portraits of the Ladies Anna and Arabella Strafford, represented sitting together, their attention directed to a miniature held by the lady on the spectator's right, who appears to be handing it to her sister. One of them wears a green, the other a white satin robe.

About 4 *ft.* 6 *in.* by 5 *ft.* 6 *in.*—C.

In the collection of Earl Fitzwilliam.

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79. Portraits of the Duchess of Richmond and her Son. The former has the appearance of being twenty-five years of age, of a fair complexion and auburn hair, arranged in curls, and decked with flowers; she is seen in nearly a front view, attired in a white satin robe and a brown fur tippet, standing with the left hand extended, and the right placed on her

bodice. Her son, a boy of about five years old, is represented in the character of Cupid, standing by his mother, holding an arrow in his hand. A portion of a building, and some sky, form the background. This is a clear and beautiful production.

About 6 *ft.* 6 *in.* by 4 *ft.* 3 *in.*—C.

In the collection of the Duke of Hamilton, Hamilton Palace.

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80. Portrait of Francis, Earl of Bedford, when about twenty years of age, represented with the face turned considerably from the spectator, and the eyes directed towards him. He has dark bushy hair, and is habited in a dark dress, relieved by a white pendent collar with lace edging. The right hand is placed on his breast.

3 *ft.* 4 *in.* by 2 *ft.* 8 *in.*—C.

In the collection of the Hon. Henry Windsor.

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81. Portrait of a Gentleman about twenty-eight years of age, having a portly face, seen in a three-quarter view. He is dressed in a close suit of light puce-coloured silk, buttoned up close to the neck, having only a small portion of a white collar visible; a mantle of the same coloured silk, which is held in front by the left hand, while the right is concealed behind the hip. Painted in a free style and low tone of colour.

3 *ft.* 5 *in.* by 2 *ft.* 9 *in.*—C.

Formerly in the hands of a dealer for sale.

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82. Portrait of a Gentleman, of a fine portly countenance, indicating forty years of age, represented in a profile view, having short dark hair, mustachios, and a pointed beard; he is clad in a suit of rich armour, relieved at the neck by a narrow collar, and a red scarf round the left arm, but neither of the hands are seen. This is evidently one of the artist's

Italian productions, and may well vie in colour with the rich hues of Giorgione.

2 *ft.* 6 *in.* by 2 *ft.*—C.

Formerly in the collection of the Earl of Warwick. Sold at auction by Messrs. Christie and Manson, and bought by Mr. H. Farrer.

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83. Portrait of Signor Amaggia, a Genoese, when about fifty-five years of age. The face is seen in a three-quarter view, having short brown hair, mustachios, and a tuft of beard. He is habited in a black dress and a cloak of the same colour, relieved by a square-shaped white frill; he is represented standing with a letter in his right hand, on which is inscribed "Al Signor Amaggia, Vandick, Genoa." The left hand, holding an eye-glass, rests on a table covered with a yellow cloth, on which lies his hat. This once excellent portrait has been shorn of much of its original beauty, by the hand of an ignorant cleaner.

6 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C.

In the collection of Lord Berwick, Attingham Hall.

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84. Portrait of Lord Banning, represented standing, habited in a suit of black, and holding his hat which is decked with feathers, in his right hand. A vestibule forms the background.

About 6 *ft.* 10 *in.* by 4 *ft.* 4 *in.*—C.

In the collection of Earl Douglas, Bothwell Castle.

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85. Portrait of Mary Howard when about twenty-six years of age, seen in nearly a front view, attired in white satin adorned with lace and pearls. She appears to be standing, and her hands are crossed in front.

4 *ft.* 2 *in.* by 8 *ft.* 4 *in.*—C.

In the collection of Earl Douglas, Bothwell Castle.

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86. Portraits of two Ladies under thirty years of age, one of whom, on the spectator's right, is seen in a three-quarter view, attired in white satin; the other wears a blue dress and is in the act of gathering a pink, turning round at the same time to look at her companion.

About 4 *ft.* 8 *in.* by 5 *ft.* 10 *in.*—C.

In the collection of Earl Douglas, Bothwell Castle.

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87. Portrait of Lady Paulet when about twenty-five years of age. Her handsome face is seen in a three-quarter view, and her brown hair is disposed in curls. She is represented standing, raising with her left arm the skirt of her white satin robe, and her right placed on her bodice.

About 6 *ft.* 10 *in.* by 4 *ft.* 2 *in.*—C.

In the collection of Earl Douglas, Bothwell Castle.

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88. Portrait of a Genoese Officer clad in Armour. *See* description, No. 639, Vol. III.

Sold in the collection of the Hon. G. J. Vernon (now Lord Vernon), 1837, for 72 *gs.*

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89. Portrait of Sir Thomas Wharton. *See* description, No. 640, Vol. III.

Valued in the Houghton Collection, 1779, at 200*l.*

Now in the Hermitage Palace, St. Petersburg.

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90. Portraits of the Ladies Philadelphia and Elizabeth Wharton. *See* description, No. 602, Vol. III.

Valued in the Houghton Collection, 1779, at 200*l.*

Now in the Hermitage Palace, St. Petersburg.

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91. Portrait of Helena Forman. *See* description, No. 646. Vol. III.

Valued in the Houghton Collection, 1779, at 600*l*.

Now in the Hermitage Palace, St. Petersburg.

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92. Portrait of Henry Danvers, Earl of Danby. *See* description, No. 647, Vol. III.

Formerly in the Houghton Gallery, and now in the Hermitage Palace.

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93. Portrait of Sir Thomas Chaloner. *See* description, No. 648, Vol. III.

Valued in the Houghton Collection, 1779, at 200*l*.

Now in the Hermitage Palace.

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94. Portrait of a Gentleman about forty years of age, of a thin face and animated expression, seen in a profile view, having scanty dark hair. He is habited in a plain black suit relieved by a white pendent collar, and is represented in the act of turning round in his chair, resting both hands on the elbows, apparently speaking to some one on his right. This is painted with the richness of colouring of Titian.

3 *ft.* 4 *in.* by 2 *ft.* 10 *in.*—C.

Now in the Hermitage Palace, St. Petersburg. Worth 400*l*.

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95. Portrait of Lady Elizabeth Herbert when about twenty-eight years of age, represented standing in a three-quarter view, with her hands crossed in front. Her brown hair is disposed in curls, and she wears a white satin dress and a fur tippet.

In the collection of the Duke of Beaufort.

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96. Portrait of the Marchesa Balbi, a lady of about twenty-six years of age, represented in a three-quarter view, seated in an arm-chair, holding a closed fan in her right hand; the left is placed on her waist. Her dress is composed of a richly embroidered robe of yellow figured silk, on a dark ground, a skirt of a dark greenish hue, and a full plaited ruff. A dark-coloured curtain is suspended in the background. This admirable portrait is one of the artist's Italian productions, and consequently partakes of the rich hues of the Venetian school.

About 5 *ft.* by 4 *ft.*—C.

Exhibited in the British Gallery, 1836. The property of J. B. Heath, Esq.

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97. Portraits of the Marchesa Spinola and her Child. The countenance of the former, indicating her to have been about thirty years of age, is of a round form, seen in a three-quarter view, and her dark hair is decked with a crown of jewels: she is attired in a bright maroon-colour silk robe, and a full ruff of grayish muslin, and is represented standing with her left hand on her waist and the right extended to take her little girl by the hand. A pillar and curtain compose the background. This is also one of the painter's Genoese productions.

About 5 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C.

Exhibited in the British Gallery in 1832.

In the possession of the Earl of Caledon.

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98. Portrait of Van Dyck when about thirty years of age, represented in a three-quarter view, having auburn bushy hair. He is habited in a suit of black silk with open sleeves, and appears to be standing with his right arm resting on the base of a pedestal, and the left hand placed on his hip.

About 3 *ft.* 6 *in.* by 2 *ft.* 2 *in.*—C.

Now in the Hermitage Palace, St. Petersburg.

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99. Portrait of the Artist, represented in nearly a profile view, looking to the right of the picture. He wears a black mantle relieved by a white pendent collar, and is decked with a gold chain, only a small portion of which is visible. Painted in a free and sketchy manner.

2 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C.

In the possession of a dealer, at Paris, price 2500 *fs.* (100*l.*)

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100. Portrait, styled the Duke of Richmond, represented in a three-quarter view, standing erect, holding a wand in his right hand. He is habited in a suit of black, and has a mantle cast over the left shoulder. *See also* Nos. 595 and 596, Vol. III.

In the collection of the Earl of Carlisle, Castle Howard.

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101. The Head of a Negro. This spirited study represents the head of a negro, of a mild and good-humoured countenance, and the swarthy hue of whose complexion is heightened by a white collar.

1 *ft.* 4 *in.* by 1 *ft.*—P.

Sold in the collection of Mons. Schamps, 1840, for 760 *fr.* and $7\frac{1}{2}$ per cent. (32*l.* 14*s.*)

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102. Christ Betrayed. *See* description, No. 17, Vol. III.

Sold in the collection of the late Chevalier Erard, Paris, 1832, for 10,000 *fr.* (400*l.*)

Bought by Mr. Douglas.

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103. No. 46, Vol. III., for "Entombment," read "Descent from the Cross."

A study *en grisaille* for the preceding, size $11\frac{3}{4}$ *in.* by $13\frac{1}{2}$ *in.* (*copper*), is in the Public Gallery at Munich.

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104. Jupiter and Antiope. The scene exhibits a woody landscape, on the foreground of which is the nymph Antiope lying naked asleep on some crimson and blue drapery, with her right arm raised to her head, under which is some white linen. While thus absorbed in slumber, the Proteus God, under the form of a satyr, has cautiously advanced from a grove on the right, and is removing the drapery which covers her loins. The usual emblem of the deity is seen in the background. This admirable specimen of art is etched by Van Dyck. *See also* No. 73, Vol. III.

3 *ft.* 6 *in.* by 4 *ft.* 10 *in.*—C.

In the collection of the Earl of Coventry.

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105. St. John the Baptist and St. John the Evangelist, represented standing together; the former, clad in goat-skins girt round his loins, has one hand tucked in his raiment, and the other extended in an attitude denoting him to be in the act of speaking; the latter is habited in a gray vest and a scarlet mantle, and holds with one hand a large book against his knee, and at the same time is looking up to an eagle hovering over his head. The picture is bounded on either side by rustic columns. Painted in a broad and dexterous manner. *See* No. 124, Vol. III.

8 *ft.* 5 *in.* by 6 *ft.* 10½ *in.*—C.

In the Pulic Museum at Berlin.

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106. The Entombment. The composition consists of five figures, and represents the body of the Saviour lying on a bank in front, with white linen under Him, and partly covering the loins. St. John supports the head, and at the same time is looking towards the Virgin, who, overwhelmed by grief, stands on the left, with both hands extended; she is attired in a gray robe, and a yellow and a blue mantle. On

her left stands the Magdalen, in a profile view; her weeping eyes are directed to the body of her Lord. An infant angel holds the left hand of the Saviour. The nails and thorns lie on the ground in front. This excellent picture is painted with all the richness of colouring and force of effect which distinguish his best Flemish period.

7 *ft.* 1½ *in.* by 5 *ft.* 4¼ *in.*—C.

In the Museum at Berlin.

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107. The Marriage of St. Catherine. *See* description, No. 234, Vol. III. For size, read,

4 *ft.* 1 *in.* by 3 *ft.* 11 *in.*—C.

In the Royal Collection.

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108. A Replica of the preceding Picture, in which the Virgin is attired in a crimson dress and a blue mantle over her knees, and a pale green scarf over her head, and falling on her shoulders: is in the collection of the Marquis of Cholmondeley at Houghton Hall.

3 *ft.* 10 *in.*—C. (*square.*)

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109. The Descent of the Holy Ghost. This miraculous event is represented as passing in a temple in which are assembled the Virgin and the disciples of Jesus; the former, attired in a blue mantle, together with St. John, are kneeling in front; another apostle, seen in a profile view, wearing a white robe, stands near them on the right; and a third, clad in a yellow and a gray dress, and with his hands clasped, is looking upwards. The rest of the disciples are more retired, but like them are deeply affected by the miracle. This picture is painted in a very broad, free style, and very indifferently coloured. *See* No. 126, Vol. III.

5 *ft.* 9½ *in.* by 4 *ft.* 6 *in.*—C.

Now in the Museum at Berlin.

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110. The Martyrdom of St. Sebastian. The saint is represented as a young man of singular beauty, naked all but the loins, around which is cast a vesture of white linen. Life appears to be extinct, and the body has consequently sunk backwards on a bank, and is only prevented from falling by the left hand being attached to a tree. Two angels have descended, and are commiserating the martyr: one of them, clothed in a scarlet robe, is tenderly withdrawing an arrow from his side, and the other is untying the bands of his feet. A breastplate and another piece of armour lie on the ground near him. Of the numerous pictures described in this catalogue, not one has come under the Writer's notice possessing higher or more sterling claims to admiration.

4 *ft.* 6½ *in.* by 3 *ft.* 6½ *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 1200*l.*

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111. The Martyrdom of St. Sebastian. Like the preceding, the suffering saint is represented sunk down exhausted, and only prevented from falling by the right arm being attached to the limb of a tree; the left hand is concealed under him. His thigh and side are transfixed with arrows, one of which an angel is about to remove; while a second angel appears to view with deep commiseration the dying martyr. Description, No. 337, Vol. III., corrected. For particulars, see that notice.

Sold in the collection of the Earl of Mulgrave, 1832, by Messrs. Christie and Manson. 140 *gs.*

Bought by Sir John Drummond.

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112. The Virgin and Child. This very beautiful picture represents the Virgin, clothed in a red vesture and a blue mantle, seated, with the Infant extended naked on her lap. upon some linen. The Babe is seen in nearly a profile view

extending His right hand to her face, while the Virgin (whose face is also shown in a profile view) bends over Him with maternal affection. Her right hand presses her bosom, and the left supports the Infant's head. Engraved by Snyers. *See* No. 426, Vol. III.

3 *ft.* 10 *in.* by 3 *ft.* 3 *in.*—C.

In the Royal Collection.

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113. A Duplicate of the preceding, described No. 426, Vol. III., is in the collection of Thomas Henry Hope, Esq.

Bought at the sale of the collection of J. Barnard, Esq,

3 *ft.* 11 *in.* by 2 *ft.* $10\frac{3}{4}$ *in.*—C.

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114. A third Picture of the above composition (size 3 *ft.* 7 *in.* by 2 *ft.* 11 *in.*— C.)unquestionably by the master, was purchased in 1838 of Prince Joseph Buonaparte, and is now in the collection of the Right Hon. Lord Ashburton.

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115. View of the Old Palace at Greenwich. *See* description, No. 233, Vol. III.; and for size, read,

2 *ft.* 8 *in.* by 3 *ft.* $5\frac{1}{2}$ *in.*—C.

In the Royal Collection.

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116. The Assumption of the Virgin. This admirable picture exhibits the Virgin clothed in white raiment, bending on her knees in the supposed presence of Deity; her hands are extended, and her countenance, expressive of deep devotion, is directed upwards; ten angels attend in her train, five on either side. Among those on her right, one is approaching to place a wreath of flowers on her head, others bear the symbols of the death of Jesus. On the left are two bearing the skirt of her robe; a third has enveloped himself in the white mantle of the Saviour; a fourth has a scroll in his hands, and the remaining one is bending in adoration. These celes-

tial beings float amidst luminous clouds, in the most varied and graceful attitudes. Painted in a fine free and masterly style.

4 *ft.* 11 *in.* by 3 *ft.* 4 *in.*—C.

In the collection of Thomas Henry Hope, Esq.

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117. The Holy Family, viewing a company of eight angels dance in a ring. For description and observation, see Nos. 268 and 269, p. 81, Vol. III.

This splendid picture is said (by the writer of a French catalogue) to have been lost to the amateur for nearly a century, and was accidently discovered by a Mons. Pelleran, in the possession of a Mons. Boyer D'Equille, at Aix en Province, 1798, and was then engraved by Coelmans, under the appellation of the Queen of the Angels.

At the sale of the collection of Mons. Sereville, in 1811; it was put up and adjudged at the trifling sum of 4000 *fs.* It passed subsequently into the collection of Prince Talleyrand, and was consigned with many other fine pictures to the Writer for private sale in 1831, and then estimated at 50,000 *fs.* or (2000*l.*) An offer of 1500*l.* being made, it was accepted, and this fine work is now in the collection of the Right Hon. Lord Ashburton.

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118. The Virgin and Child, with angels in the clouds. *See* description, No. 335, Vol. III. This is perhaps the picture which is now in the collection of D. W. Acraman, Esq., of Bristol.

5 *ft.* 1 *in.* by 4 *ft.* 5 *in.*—C.

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119. The Descent from the Cross. The composition exhibits the body of the Saviour, as having just been lowered from the cross, on some drapery, and there sinks on the knees by its own weight; the head also bends forward, and rests on the breast; one arm is held by the Virgin, who looks up with a piteous and imploring countenance, seeming to say, "were ever sorrows like mine?" The other arm is

supported by St. John, whose face is seen in a profile view, looking downwards. The Magdalen stands with her hands united, musing in silent grief. Upon the ground in front, lie the inscription, the crown of thorns, and other instruments of the Saviour's death. This grand altarpiece is engraved by Caukerken. *See* No. 357, Vol. III.

Now in the collection of Charles Maude, Esq.

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120. Bacchanalian Infants, Satyr, and Fawn, with a Tiger, &c. *See* description, No. 401, Vol. III. This is the same noticed No. 399.

A print, composed of four cupids and a leopard, corresponding with a group in the above picture, is engraved in mezzotinto, by J. Becket.

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121. A Magdalen repentant. *See* description, No. 422, Vol. III.

Sold in the collection of J. C. Coesvelt, Esq., 1837, by Messrs. Christie and Manson, for 145 *gs.*

Now in the possession of the Right Hon. Henry Labouchere.

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122. A Head of a Monk, represented in nearly a profile view, having scanty hair, and mustachios. A mantle, of tawny brown colour, covers the shoulders, leaving the neck exposed. Painted in a free and dexterous style.

About 1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*—P.

In Hamilton Palace.

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123. St. James the Less. The apostle is represented as an elderly man, seen in a profile view, having short gray hair and a beard; he is habited in a red vesture open at the neck, and a dark gray mantle, which passes over the left arm, and conceals the right hand, with which he appears to hold the staff and bottle of a pilgrim; his attention is directed to a long scroll, bearing a Latin inscription, which is held between

the fingers of the left hand. Half-length figure. This picture is painted with masterly dexterity, and in colour approaches the richness of Titian.

3 *ft.* 9½ *in.* by 4 *ft.* ¾ *in.*—P.

Sold by the Writer to Mons. Noé of Munich, 1836.

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124. A Study of three Horses with their Riders. Styled the Duke of Moncada. The gentleman intended to be represented, is a thin man (for this reason, some doubt may be entertained of its being the portrait of the Duke de Moncada, who was a portly person), habited in plain Spanish dress, and wearing a large high-crowned hat. The study on the left of the picture represents him in a side view, on a fine prancing dapple-gray charger; the centre one shows the same person on a piebald horse; and the remaining one is seen in a front view on a gray steed. These masterly sketches are done on a plain brown ground. Description, No. 236. Vol. III.; improved.

1 *ft.* 2 *in.* by 2 *ft.* 1½ *in.*—P.

In the Royal Collection, Buckingham Palace.

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125. Charity. A repetition of one noticed, No. 425, Vol. III. A memorandum in the Lowther Collection states, that this picture was painted as a companion to a Holy Family, by Rubens (see No. 546, Vol. II.), for a Mons. Gobou, of Antwerp, and that the modest artist hesitated executing the order, until he had received the sanction of his master Rubens, who stated, in answer to an application for that purpose, that his multitudinous engagements prevented him executing the order for the pair.

Bought with the companion, by Captain Baillie, in 1763, of the Gobou family, for the sum of 1887*l.*

Now in the collection of the Earl of Lonsdale, Lowther Castle.

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126. Portrait of Frances Bridges, Countess of Exeter, represented in the garb of a widow, seated in an arm-chair. *See* description, No. 660, Vol. III.

Collection of the Earl of Waldegrave, Strawberry Hill.

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127. Portrait of Margaret Smith, wife of Thomas Carye. Her oval face, indicating thirty-five years of age, is represented in a three-quarter view; her dark curling hair is decked with pearls, and her attire consists of a dark blue robe, attached at the bosom by jewel buttons, to the lowest of which is appended a large pearl. She appears to be walking, and both hands are engaged holding a muslin scarf of a brownish hue, near the right shoulder. A free and dexterous production. *See* No. 653, Vol. III.

7 *ft.* by 4 *ft.* 4 *in.*—C.

In the collection of the Earl of Waldegrave.

A book, containing numerous sketches and studies by Van Dyck, made during his journey and residence in Italy, is in the library of his Grace the Duke of Devonshire, at Chatsworth.

Errata.—In the "Life of the Painter," page xxvii., for "Duke of Norfolk," read "Earl of Arundel;" and for "daughter of Lord Ruthven," read "Granddaughter."

Endymion Porter, with his Wife and three Sons, No. 228, page 72, Vol. III., for "His Majesty's Collection," read "In the possession of Lord Strangford."

SUPPLEMENT

TO THE WORKS OF

DAVID TENIERS.

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1. THE Five Senses. The subject is illustrated by a company of about eight persons, assembled in a room, several of whom are seated round a table, on which are divers kinds of refreshments. Among the party are a lady in a blue silk robe, with her back to the spectator; and on her left, a gentleman holding out his glass, while a page fills it. On the farther side of the table are two gentlemen, one of whom is playing on a violin, and the other accompanies him on a guitar. On the left of the picture may be noticed a gentleman embracing a lady. A small white poodle dog, a monkey, and a variety of other objects, add to the effect of the scene. An admirable specimen of the painter.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.* (*copper.*)

In the collection of Mr. Van Sasseghem, Ghent.

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2. The Enraptured Pianist. A gentleman, habited in the Spanish costume, seated at a pianoforte; and while playing on the instrument, is turning his head, and looking with rapture at a beautiful female who is recumbent on a couch

behind him. In the background is introduced a view of the distant country. This is an excellent little pastichio, in the manner of Giorgione.

About 1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

In the collection of the Hon. Long Pole Wellesley, Brussels.

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3. A Pedlar, carrying a basket of wares attached to his girdle, and holding up to sale one of his commodities.

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4. The Companion. A similar subject.

About 6½ *in* by 5 *in.*—P.

In the collection of the Hon. Long Pole Wellesley, Brussels.

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5. Peasants gambling at the Door of a Village Alehouse. The scene represents, on the right, two large thatched cottages; in front of the nearest to the spectator are four peasants, three of whom are seated at a table, and the remaining one stands, with both hands resting on it, observing two of the former play at cards. The host, in a blue dress, stands by, with a jug and glass in his hands; and the landlady is seen within the house. Various culinary objects lie on the ground in front; and two old pollard willows grow near the house. The opposite side shows a hilly country, divided by a rivulet, beyond which is seen the village church amidst trees and houses.

1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—P.

In the collection of the Earl of Hardwicke.

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6. Fishermen. A landscape, distinguished by a château with a round tower, situate on a hill, with a river in front of it, in which seven men are fishing; three of them are in a boat, and the remaining four are in the water with nets. A

pedlar, with a pack at his back, is seen climbing up a bank. The effect is that of sunset, attended with rain and wind.

7 *in.* by 10 *in.*—P.

Sold in the collection of John Fulton, Esq., 1834, by Messrs. Christie and Manson. 18½ *gs.*

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7. Villagers Merry-making. The company consists of about twenty-seven persons, assembled at a country alehouse, enclosed in part with paling. In the centre are a merry couple approaching hand in hand to the music of a bagpipe, played by a man mounted on a cask at the side, near whom are a couple sitting lovingly together, and an old man standing by, conversing with them. Beyond the piper are a number of villagers near the fence, observing the dancers. On the opposite side are two couples seated at table, and a man standing, raising his glass while giving a toast. The host, in a red jacket, is at the door of the inn. This is a spirited production.

10½ *in.* by 7½ *in.*—(*copper.*)

In the collection of the Right Hon. Henry Labouchere.

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8. The Farmyard. Barns and other rural buildings occupy a large portion of the right of the picture, leaving an open space in front, bounded at the side by a moat or ditch, beyond which the eye looks over the distant landscape. A flock of seven sheep and a goat are in the centre of the foreground; and a little distant from these is a shepherd leaning on his crook, conversing with a woman who is seated, and about to milk a cow; two other cows are also near them. On the right is a young woman in a red jacket, holding her pitcher on the edge of a well, and turning to speak to a boy; at the same time a man is entering the yard, bearing a tub. This picture is painted in the artist's clear, silvery manner.

About 2 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—P.

In the collection of Mrs. West.

Exhibited in the British Gallery, 1832.

9. The Temptation of St. Anthony. The scene exhibits a lofty cave, in which is seen the venerable saint habited in the mantle of his order, kneeling by the side of a stone table, on which is a crucifix. While thus at his devotions, he is suddenly interrupted by an old hag, who is placing before him a fine young woman, attired in black silk, and bearing a goblet of wine in her hand. A number of strange and uncouth creatures surround the monk, and others equally grotesque in form flit about the cave. Among the former are two boors of a whimsical appearance, one of whom seems to be singing, and the other is playing with a broom; with these is a creature having a horse's skull for a head, playing on a pipe. A rocky landscape, with building, is perceived through the entrance to the cave. Signed, and dated 1647.

2 *ft.* 7¾ *in.* by 3 *ft.* 9¾ *in.*—C.

In the Museum at Berlin. Worth 300 *gs.*

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10. The Temptation of St. Anthony. The subject is introduced on a tablet, surrounded by wreaths of flowers; and the saint is seated in a cell near a window, with a book in his hand; but his meditations are broken in upon by the apparition of numerous grotesque and frightful objects, one of which is an old witch with horns, another is a devil, and a third is a boor having a bird's skull and beak for a head, and a pipe in his hand. Painted in a free, spirited style.

1 *ft.* 4 *in.* by 1 *ft.* 8½ *in.*—P.

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11. The Temptation of St. Anthony. The view exhibits a wild, rocky scene; and the saint, while engaged kneeling at his devotions, is disturbed by the apparition of a woman in a purple silk dress, who stands before him, with her back to the spectator; a hag with horns is behind him, and a great variety of imaginary creatures, of disgusting forms, are

distributed about the place, among which is a frog on the back of the skeleton of a horse.

About 1 *ft.* 2 *in.* by 1 *ft.* 6½ *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 100 *gs.*

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12. The Temptation of St. Anthony. The composition represents a venerable old man, with a gray beard, seated in a cave, reading: while thus engaged, a variety of grotesque creatures appear to his view, among which is an old hag with horns. Behind him is a demon, and at his feet a loathsome object in the garb of a boor, with a bone head. Many reptiles with wings flit around him. Painted with surprising spirit and delicacy of touch. *See* No. 299, Vol. III.

8½ *in.* by 6½ *in.*—P.

Formerly in the collection of M. Kalkbrenner.

Sold in the collection of Michael Zachary, 1838, by Messrs. Christie and Manson. 98 *gs.*

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13. The Temptation of St. Anthony. This subject is represented passing in a large cave, where the venerable saint is seen kneeling before a crucifix, placed on a table of earth, with a skull and other objects near it; his meditations are here disturbed by a lewd female, who is permitting the embraces of a young man, and to which she attracts his attention by pulling him by the mantle; another youthful couple is approaching behind him, followed by a merry fellow riding on a pig, having a jug and glass in his hands; beyond the latter is a female sleeping on the back of an ass, and other grotesque objects. In the opposite side, are a hag mounted on a lion; Envy prostrate gnawing a heart (altered into an apple); an old woman weighing gold, and an elf taking down the account. Painted with surprising freedom and spirited dexterity.

1 *ft.* 6 *in.* by 1 *ft.* 10¼ *in.*—P.

Sold in a collection anonymous, by Mr. H. Phillips, 1831, for about 60*l.* Bought by Charles Brind, Esq.

14. The Temptation of St. Anthony. The saint is here seen kneeling on the farther side of an earth table, looking round with terror at the apparition of numerous spectres, which flit before and around him, three of which, having the semblance of boors, are seated in front, and a fourth, bearing the skeleton of a horse's head on his shoulders, is playing on a pipe.

About $8\frac{1}{2}$ *in.* by 7 *in.*—P.

In the Hermitage Palace, St. Petersburg.

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15. An Old Sorceress instructing a young woman in the mysteries of the occult science. They are represented sitting together at a table, perusing a book; at the same time a weird sister, who is behind them, is throwing something into a cauldron, from whence issue spectres of various grotesque forms; close to the front is a boor, riding on the skeleton of an animal.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

In the collection of the Duke of Brunswick.

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16. An Incantation. This whimsical picture represents a woman, stripped to her shift, occupied stirring the contents of a cauldron, and at the same time perusing a book, which she holds in her left hand; she is assisted in the mystic operation by a grotesque figure, with a torch; two other imaginary creatures are near, and three more are visible at a chimney in the back of the room. This subject forms the centre of the picture, and the surrounding objects have allusion to the occult science,—they consist of fungi, sprigs of deadly nightshade, and of other noxious herbs, &c. A bottle, with two tobacco pipes crossing each other, compose the bottom of the group. Admirably painted.

2 *ft.* 11 *in.* by 2 *ft.* $4\frac{1}{2}$ *in.*—C.

Sold in the collection of Lady Hampden, 1834.

17. The Temptation of St. Anthony. The saint is depicted about the fourth of the size of life, habited in a monk's dress, kneeling with his hands clasped before a crucifix; an open book, placed on a skull, lies before him; at the same instant, a woman, bearing a goblet of liquor in her hand and led by a demon, appears to be approaching from the back of the cavern; various grotesque objects of terror surround the saint. Dated 1645.

In the collection of Samuel Barton, Esq., Manchester.

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18. The Temptation of St. Anthony. A picture of this subject, corresponding with description No. 56, Vol. III., painted on panel, was sold in the collection of Thomas Emmerson, Esq., 1832, by Mr. H. Phillips, for 94 *gs.*

Size, 2 *ft.* by 2 *ft.* 10½ *in.*

Bought by Mr. Heris, of Brussels.

Now in the collection of Mons. Vanden Schrick, of Louvain.

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19. The Alchemist. The scene represents the interior of a spacious laboratory, well furnished with every kind of apparatus adapted to the pursuit. The operator, a man in years, wearing a white cap, and a gray dress with dark sleeves, is seated at a furnace, holding a paper in one hand, and stirring the contents of a crucible with the other; while thus engaged, his attention is suddenly attracted by a cat pursuing a mouse; in the back part of the shop are seen three of his assistants. This is painted at an advanced period of the artist's life.

1 *ft.* 8½ *in.* by 2 *ft.* 2 *in.*—P.

In the Museum at Berlin.

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20. An Alchemist, seated at a table in his laboratory, perusing a book; a globe, an hour-glass, and a variety of

objects, are on the table, and the usual supply of chemical apparatus is distributed about the place.

1 *ft.* 9 *in.* by 2 *ft.* 5 *in.*

In the collection of the Duke of Brunswick.

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21. A Chemist's Laboratory. The operator, an elderly man, wearing a black cap, and a dark gray cloak bordered with fur, is seated at a table, reading a book, which he holds with both hands; upon the table, which is covered with a drab cloth, are a large book lying open on other books, an hour-glass, and a bottle; two of his assistants are seen busy at a dresser, at the back of the place.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*—P.

In the Royal Collection, Buckingham Palace.

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22. The Chemist. A good-humoured old man, wearing a blue cap lined with fur, and a brown jacket, standing at a table, with one hand on the neck of a bottle, and the other, containing a phial, raised towards his face, as if he were about to examine its contents; upon the table, which is covered with a green cloth, are a gallipot, a bottle, and other objects.

7 *in.* by 6 *in.*—P.

In the Hermitage Palace, St. Petersburg.

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23. The Quack Doctor. A man, fantastically dressed, standing at an arched window, holding up a small bottle containing some universal elixir; a variety of objects relating to his profession lie on the window-sill. This is a humoursome and clever work of the master.

About 10 *in.* by 8 *in.*—P.

In the collection of the Duke of Rutland, Belvoir Castle.

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24. The Arquebusiers of Antwerp. This splendid production of Teniers, represents a general meeting of the arquebusiers and halberdiers on some public occasion at Antwerp, and the event has congregated many distinguished individuals, with a crowd of spectators assembled in front, and around the town-hall of the city. Those forming the company of halberdiers, are dressed in black velvet, relieved by crimson scarfs; and among these may be recognised portraits of the artist and his family, and also of several eminent painters of the period. The former, holding his hat, which is adorned with feathers, is bowing to an elderly man, who is supposed to be his father; between these is seen a gentleman wearing a buff jacket and a red sash; and behind the artist are four halberdiers; a fifth richly habited, and bearing in his hand a gold cup on a silver salver, is supposed to be De Vos. Close to the side is a second cupbearer, on whose right is an ensign, carrying a banner: with these are several arquebusiers with their cross-bows, and many others belonging to the same company are on the opposite side; among whom, may be noticed one levelling his piece, and at the same time, turning to speak to a spearman, behind whom is a drummer. Close to the right are four gentlemen in conversation. Crowds of people are beyond those described, numbers of whom are seen in perspective down a street. This very capital picture is painted with a rich empasto and brilliancy of colour, and may justly be numbered among his best productions. Signed, and dated 1643. *See* No. 96, Vol. III.

4 *ft.* 3½ *in.* by 5 *ft.* 11 *in.*—C.

It was transferred by the French during the late war, from the Gallery at Hesse Cassel, and became the property of the Empress Josephine, at Malmaison, from whence it was purchased in 1815, by the Emperor Alexander, and is now in the Hermitage Palace, St. Petersburg. Worth 2000*l.*

25. A Corps de Guard. The picture exhibits the interior of a large room, entered by a lofty arched door, to which a curtain is attached and drawn up. A party of eight military is on the right, two of whom are seated at table playing at cards; three others are looking on, and a sixth stands a little way from the table, with a long cane in his hand, and a poodle dog by his side. A drum, a helmet, a shield, a scarlet velvet saddle, and a trumpet, together with guns, pistols, and other military objects, lie on the ground in front. Three others of the guard are near the entrance, beyond which are seen groups of soldiers, and in the distance are a citadel and a town. This superlative production is signed; dated 1643.

2 *ft.* 4½ *in.* by 3 *ft.* 3½ *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 600*l.*

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26. A Corps de Garde. The principal group in this picture consists of eight persons, military and bourgeois, three of them are seated at table, of whom, two are engaged at cards, and one of the latter wears a blue dress; a fourth, having on a fur cap, stands in front with a long cane in his hand; in addition to these, is a youth in a blue jacket, holding a banner. Among a variety of armour and military weapons lying on the floor in front, is a scarlet cloak.

About 1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C.

In the Palace of Tzarskoezelo, near St. Petersburg.

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27. A Guardroom, with soldiers gambling, and at the exterior of the arched entrance are seen St. Peter and the angel delivering him from prison. An excellent production. *See* No. 435, Vol. III.

2 *ft.* 2½ *in.* by 2 *ft.* 10½ *in.*—P.

Sold in the collection of Mons. Francken, Lockeren, 1838, 10,000 *fs.* (400*l.*)

Bought by Mr. Nieuwenhuys.

28. A Guardroom. The principal group consits of three military, enjoying their pipes. *See* description, No. 681, Vol. III.

Now in the collection of Frederick Perkins, Esq.

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29. A Guardroom, with soldiers gambling. The principal group consists of about five or six military, placed on the right of the picture, one of them, standing at the end of a table, is stooping, apparently in the act of throwing the dice, while his adversary, wearing a buff jerkin and a hat and feathers, sits with his back to the spectator, attentively observing the game; the rest stand by looking on. In the opposite side is a spaniel seen in a side view, from hence the eye looks to an adjoining building with a large arched entrance, in which is seen St. Peter in prison. This is a work of the choicest quality.

About 1 *ft.* 4 *in.* by 1 *ft.* 7 *in.*—C.

In the collection of the Marquis d'Aquado, Paris.

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30. Four Peasants in Conversation. A landscape, with a row of cottages receding in perspective on the right, and the city of Antwerp seen in the distance. Close to the front, are four men standing in a group, and a little beyond them are a man with a bundle at his back, and a woman with a basket of linen on her head.

$7\frac{1}{4}$ *in.* by 10 *in.*—P.

Collection of John Maitland, Esq., 1831; Mr. Norton. 35 *gs.*

Formerly in the collection of H. J. Munro, Esq.

Now in the possession of Messrs. Smith.

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31. Portrait of the Daughter of Teniers, dressed in a red robe, bordered with fur, and a white hat. She is seated, playing on a guitar. A table, on which are a bottle, a comb,

and a gold vase, is placed before her; and a little retired on her left, are two boys amusing themselves blowing bubbles.

$14\frac{1}{2}$ *in.* by 10 *in.*—P.

In the Royal Collection, Buckingham Palace.

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32. A Party regaling at an Alehouse. A landscape, with a public-house at the side, in front of which is a jovial party of four men and a woman around a table. One of the former, stripped in his shirt, is gaily raising his jug of liquor above his head; a second (cup in hand) is vociferating some merry sentiment, in which the rest cordially join. A jug and a variety of culinary utensils are near them, and the village church is visible in the distance.

Worth 100 *gs.*

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33. (The Companion.) A Man and a Woman driving Oxen. A landscape, with two cottages enclosed by paling, at the side of which are, a peasant dressed in a blue jacket, and a woman with a milk-can on her arm, driving five oxen; considerably beyond them is a cart laden with hay, drawn by two horses. The distance exhibits a woody country. These are most agreeable specimens of the painter.

17 *in.* (*round, copper.*)

In the Hermitage Palace, St. Petersburg. Worth 100 *gs.*

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34. Fishermen. A landscape, divided by a river, in which are four men in a boat, drawing their nets, assisted by three others in the water. In the second distance are a château and adjacent cottages, and also a tower and other edifices. A brilliant little picture.

7 *in.* by 11 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 80*l.*

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35. A Seaport. The view offers, on the right, a portion of a quay, where three merchants are standing together, looking at three men occupied with bales of goods. Near these is a man mounting the steps of the quay, and another carrying a load on his back to a barge in which are two sailors. The appearance is that of a fine clear day.

1 *ft.* 10 *in.* by 2 *ft.* 8 *in.*—C.

In the Palace of the Hermitage, St. Petersburg.

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36. Portraits of two Priests. The interior of an apartment in which is a table covered with red velvet. Near this sits a prelate, wearing a black cap, a white lawn robe, and gray cope, holding a rosary in his hand; the other priest stands on the farther side of the table. They appear to have been engaged at their devotions, and a large open book lies on a desk placed on the table. A library occupies the back of the room.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—P.

In the Hermitage Palace. Worth 100 *gs.*

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37. The Smoker. An artisan, dressed in a gray jacket, green pantaloons, and a red cap, seated, with a glass of liquor and a pipe in his hands; a jug is placed on one side of him, and a stool on the other. His companion is in the back of the room, leaning against the wall.

7 *in.* by 9 *in.*—P.

In the Hermitage Palace. Worth 80 *gs.*

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38. The Farmyard. A view over an open space of ground, with a pond in the centre, bounded on the left by a thatched house, at the door of which are a woman and child. Beyond this is a lofty gate of entrance to the barton; a large barn forms a boundary in the centre; and a canal, crossed

by a bridge on which is erected a doorway, forms a fence on the right. The scene is enlivened in the foreground by two women and a peasant; one of the former has a brass can on her head, and the latter is playing on a pipe, and driving before him a large flock of sheep and two pigs. A herdsman, with six cows is on the farther side of the pond; and two women, with bundles of vegetables on their heads, are coming from the bridge. Other peasants may also be observed in the barton. The effect is that of a fine clear morning.

1 *ft.* 8¾ *in.* by 2 *ft.* 10¾ *in.*—C.

Imported by Mr. Chaplin.

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39. The Newly-married Couple returning from Church. The bridegroom, a rough-looking man, holds the right hand of the bride, and has his left arm round her neck, and is thus advancing, preceded by a merry piper. The figures are large, and seen only to the knees. In the distance is perceived a large party near an alehouse, merry-making.

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40. (The Companion.) A Ferocious-looking Man, dressed in a brown coat and a fur cap, with a pistol in one hand, and seizing a respectable-looking man by the collar with the other. A woman, greatly terrified, stands by, and a youth is behind the villain.

About 1 *ft.* 6 *in.* by 2 *ft.* 4 *in.*—C.

In the Hermitage Palace, St. Petersburg.

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41. A Village Fête, composed of about sixty-five persons. *See* description, No. 58, Vol. III. Engraved by Le Bas.

3 *ft.* 2 *in.* by 4 *ft.* 3 *in.*—C.

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42. (The Companion.) A Company of about sixty-seven Villagers, assembled in the thoroughfare of a hamlet, merry-

making. Signed, and dated 1643. *See* description, No. 59 Vol. III. Engraved by Le Bas.

Sold in the collection of Mons. Fonspertius, 1747; 6000 *fr.* (240*l.*) Now worth 1500*l.*

In the Hermitage Palace, St. Petersburg.

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43. A Bagpiper amusing a Company of nine Peasants, who are assembled round a table in front of a thatched cottage, at the door of which is the hostess in conversation with two sportsmen carrying guns; at the same time a young woman is approaching the house, with a milk-can on her head; and on the opposite side is a peasant splitting wood. A cock and seven hens are feeding in the foreground. This is an admirably finished production.

1 *ft.* 9½ *in.* by 2 *ft.* 9 *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 400 *gs.*

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44. Villagers Merry-making. The scene represents an enclosed court, in the centre of which are three men and two women dancing in a ring to the sound of a bagpipe, played by an old man mounted on a cask at the side. One of the female dancers, while tripping along, turns to look at a merry old fellow, wearing a yellow cap and a green and red dress, who is mimicking them. On the right, and close to the front, are two peasants and a woman with a child in her arms sitting together; beyond these is the host at the entrance of the court, and on the farther side of the piper is a large party under a shed. A variety of culinary utensils are on the left, and near these is a peasant leaning his head against the paling. The figures in this capital picture are larger than usual.

About 3 *ft.* 8 *in.* by 4 *ft.* 8 *in.*—C.

In the Palace of the Hermitage. Worth 700*l.*

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45. A Village Fête. The view exhibits the enclosed court of a guinguette, in which are assembled about fifty-one per-

sons, a large portion of whom are arranged round a well-furnished table at the side, partaking of the good cheer. In the centre are a couple dancing to the music of a bagpipe played by a jolly fellow seated on a tub at the left of the picture, on which side, and near the front, are a loving couple sitting on a stool together, and a youth embracing a girl; a jug, together with various culinary utensils, complete this part of the group. In the opposite side and front are four boors, one of whom leans on a tub, and the others stand near a form on which is placed a jug; and near a gate of entrance beyond them are groups of peasants. More to the right of the picture are two rustic cottages, from one of which a flag is flying; and several merry faces are seen from the windows. Cottages and various groups of villagers are seen on some rising ground in the distance. This appears to be one of the artist's latter productions.

2 *ft.* by 2 *ft.* 10 *in.*—C.

In the collection of the Rev. J. Clowes, Manchester.

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46. The Interior of a Spacious Grange. *See* description, No. 39, Vol. III.

1 *ft.* 7 *in.* by 1 *ft.* 11 *in.*—P.

In the collection of the Duke of Rutland, Belvoir. Worth 160 *gs.*

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47. Three Peasants in Conversation, and a castle on a hill. *See* description, No. 40, Vol. III. Engraved by Le Bas, under the title of Solitude.

7 *in.* by 10 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 60 *gs.*

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48. The Smoker and his Companion. The interior of a room, in which are two artisans, one of whom, dressed in a gray waistcoat with yellow sleeves, is seated in a side view, lighting his pipe, while his comrade is turned to the wall;

a form, on which is a jug, stands by the fireplace, and a print is attached against the wall. Dated 1660.

1 *ft.* 10 *in.* by 1 *ft.* 5 *in.*—P.

In the collection of Mons. M. Martini, Paris.

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49. A Seaport. *See* description, No. 49, Vol. III. Engraved by Le Bas.

Sold in the collection of Sir G. Warrender, Bart., by Messrs. Christie and Manson, 1837. 165 *gs.*

Bought by Mr. Norton.

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50. The Hurdy-gurdy Player. An old man, dressed in a brown jacket and a gray cloak, seated at the door of a cottage, playing on a hurdy-gurdy, to the music of which two boys and three girls are listening, as is also a woman with a child in her arms, who stands at the door of the house.

$10\frac{1}{4}$ *in.* by 13 *in.*—P.

In the collection of the Earl of Ashburnham, Battle.

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51. A Marriage Festival, consisting of a company of about seventy persons. Engraved by Le Bas, entitled "Le Lendemain des Noces." *See* description, No. 57, Vol. III.

An heirloom in the family of the late Mr. Penryce, Yarmouth.

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52. A Peasant teaching a young Shepherdess to play on a Pipe. *See* description, No. 65, Vol. III.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 280*l.*; not finding a buyer at that price, it was put up to auction at Paris, in 1837, and sold for 6353 *fr.* and 5 *per cent.* (254*l.*)

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53. The Jocund Peasants. The scene exhibits a woody country, with some cottages on the left; in the foreground are a merry couple dancing to the music of a bagpipe, and at

the same instant a group of joyous peasants are seen approaching to join them; these appear to have just quitted a cottage at the side; in the distance may be observed a large party, several of whom are dancing round the maypole. Painted in a broad and masterly style.

About 3 *ft.* by 4 *ft.*—C.

Sold in the collection of the Right Hon. M. A. Tayler, M.P., 1835, by Mr. Rainy. 221 *gs.*

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54. The Boon Companions. Two boors, one of whom, wearing a blue jacket, seated at a little table on the left, having a jug in one hand and a pipe in the other, is in the act of turning round to address his companion, who is engaged lighting his pipe; a shelf, on which are various objects, is in the back of the room; the figures are seen to the knees. A good example of the master.

6 *in.* by $5\frac{3}{4}$ *in.*—P.

In the collection of Samuel Barton, Esq., Manchester.

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55. The Boors' Concert. A company of four men and a woman grouped round a covered table, with a desk on it, in the left of a large room, performing a concert; one of the performers, a young man in a brown dress, is seated in a profile view, playing on the hurdy-gurdy; opposite to him sits a stout fellow, wearing a cinnamon-coloured jacket, with his back to the spectator, playing on a bagpipe; the remaining two are seated on the farther side of the table, accompanying the instruments with their voices, and the woman looks over them; the heads of two men are seen at a little window above, and a third person stands behind a door in the back of the apartment; on the foreground of the picture are a cask with a hat and a cloak on it, and a stool with a drab greatcoat thrown across it. This excellent production is

painted in a vigorous style, about the period that the artist aimed at an imitation of Brouwer.

1 *ft.* 3½ *in.* by 2 *ft.*—P.

Purchased by Mr. Pennel of Prince Joseph N. Bounaparte, 1840, from whom it passed into the hands of Mr. Chaplin, 1842.

Sold at Paris, 1841.

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56. Peasants in Conversation. The view represents a hilly scene, with a large cottage on the left, placed at the extremity of the foreground; a woman is at the door of the house, and three men stand in a group close to her; on the same side and front is a man, wearing a scarlet cap, leaning on a staff, in conversation with another, who is seated by the side of a sandy hillock, pulling up his shoe; on the opposite side the view opens over a pond to a distant village church. Evening. Painted in a clear and spirited style.

9¾ *in.* by 1 *ft.* 1¾ *in.*—P.

In the possession of Messrs. Smith.

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57. Peasants feeding Poultry. This free and vigorously painted picture exhibits on the right two large thatched cottages, one of which has an enclosed court entered by a side door; here a peasant, wearing a green bonnet and feather, is seen feeding poultry; on his right is a woman dipping water from a well and looking towards him; a tub and other culinary utensils lie on the ground near her, and from a window of the house an old woman is observing all that is passing. On the opposite side the eye looks over a hilly country to a mill and a distant hamlet.

3 *ft.* 1 *in.* by 2 *ft.* 8 *in.*—C.

Sold in the collection of Dr. Van Rotterdam, 1835, Ghent.

Collection of —— Houghton, Esq., by Messrs. Christie and Manson, 1836. (270 *gs.*)

58. The Dancing Piper and his Companions. This capital picture consists of ten principal figures grouped on the left of the scene; of these the nearest to the spectator is a merry fellow dancing to the music of his bagpipe, he is followed by a couple who are gaily footing it hand in hand; in the rear of these are two peasants leading forward between them a young woman dancing, and still more retired are two boors in conversation, and one of them points to a third, who is entering the door of a house. A thick wood extends along the middle and bounds two-thirds of the scene, leaving the remaining portion open to the distant landscape, where a large party of villagers are seen round a pole, enjoying the amusement of archery. Evening. This masterly production is signed, and dated 1649.

About 4 *ft.* 6 *in.* by 6 *ft.*—C.

In the collection of the Rev. John Vane.

Exhibited in the British Gallery, 1838.

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59. A View on the Seashore, with fishermen. *See* description, No. 82, Vol. III. Engraved by Le Bas, entitled les Pêcheurs.

In the collection of the Count Strogonoffe, St. Petersburg.

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60. The Entry of the Archduchess Isabella into Brussels. She is represented in a state carriage drawn by six black horses, preceded by a numerous cortège of gentlemen on horseback, and followed by a long cavalcade of carriages and horsemen, and accompanied by an immense concourse of people. Among the latter may be recognised the artist and his family. A most beautiful production of art.

2 *ft.* 6 *in.* by 3 *ft.* 1 *in.*

In the Public Gallery at Hesse Cassel.

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61. A Village Wedding. *See* No. 130, Vol. III. In addition to the description there given, may be noticed an old man in black standing up at a table cutting ham, and opposite to him is another with a jug, who is turning to speak to a comrade in a blue dress leaning on the back of a chair, in which a woman is seated with a child in her arms. In the centre and at the extremity of the court is a party of seven persons at table, among whom may be distinguished the bride with a crown on her head, and one of the company has risen to propose her heath. This picture is of the most esteemed quality.

In the Hermitage Palace, St. Petersburg. Worth 1200*l.*

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62. The Monkey Gamblers. This whimsical but masterly and spirited production, represents the interior of a cabaret, in front of which are assembled six monkeys, five of which are habited in gray and fantastic attire; of these, four of them are crouched on the floor in a group, and three of them are playing at cards, while the fourth holds a glass and a jug to supply the company with liquor; two more are on a table at the side, and a seventh sits on the top of a board partition. A brilliantly coloured picture.

$10\frac{3}{4}$ *in.* by $12\frac{1}{2}$ *in.*—P.

Collection of W. Hastings, Esq., 1840. ($36\frac{1}{2}$ *gs.*)

Bought by Messrs. Smith.

Now in the collection of E. W. Lake, Esq.

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63. The Seigneur du Chateau, accompanied by his lady and two daughters, and attended by a page, visiting his tenantry at a Kermess. The composition of this excellent picture consists of about eighty persons assembled in an open place surrounded by houses, and the appearance is that of a

fine day. Painted in the artist's silvery manner. *See* No. 460, Vol. II., and for size, read,

1 *ft.* 7½ *in.* by 3 *ft.* 2 *in.*—C.

Purchased with a collection of the Right Hon. Lord Wharncliffe, by Messrs. Smith, 1841.

Sold in Paris, 1842.

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64. A Drunken Boor proposing a Health. A company of six men assembled in a room near a large projecting chimney, one of whom stands with his back to the fire holding a long glass of liquor in his hand, and apparently stammering out a toast; on his left are three of his companions at a little table, one of them is reading a paper which he holds, and in the opposite side of the picture are the remaining two persons sitting with their backs to the spectator: a large jug stands on a stool near them. Upon a paper attached to the chimney are the monogram of the artist, and date 1665.

Bought in exchange of Lord Northwick, by Messrs. Smith, 1841.

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65. A Village Fête, composed of upwards of one hundred and fifty persons. *See* No. 137, Vol. III., and in addition to the details there given, may be added, that the scene is in the vicinity of Antwerp, the steeple of the cathedral being visible in the distance. In the foreground are the artist wearing a scarlet cloak, and accompanied by his son, conversing with three ladies, behind whom is a youth, followed by a dog. Nearer the side, is an old man selling paper flags, with which several children have provided themselves. On the opposite side, is a large company sitting round two well-furnished tables; numerous groups are also distributed over every part of the surrounding country, many of whom are furnished with baskets. A fine dog is introduced in the foreground. This most admirable picture is now in the collection of the Duke of Bedford. Exhibited in the British Gallery, 1835.

66. Christ Betrayed. The event is with due propriety represented as occurring by moonlight, and the subject is composed of eleven figures. The Saviour, habited in a purplish gray vesture, and a crimson robe, stands in the centre of the group in a profile view, receiving from Judas the kiss of betrayal; at that instant He is seized by two soldiers, one of whom, in armour, and wearing yellow pantaloons, has one hand on His shoulder, the other soldier is behind passing a rope round His body. Most of the others are furnished with lights and spears. Painted with unusual richness of colouring, and a spirited sparkling touch.

14 *ft.* by 11 *ft.*—C.

Formerly in the collection of Benjamin West, Esq., P.R.A.

Bought by Messrs. Smith.

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67. The Gardener. A woman with a child in her arms, seated near a cottage, conversing with a man wearing a gray jacket and a white apron, who stands with a spade in his hand, pointing to some distant object; a second female is seen within the house. A copper, with other culinary utensils, together with a quantity of vegetables, are grouped in a mass behind the woman; and a barrow stands near the man. Description, No. 144, Vol. III., improved.

2 *ft.* 6 *in.* by 3 *ft.* 1 *in.*—C.

In the collection of Mr. Vander Hoop, Amsterdam.

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68. The Prodigal Son. *See* description of this fine picture, No. 172, Vol. III.

Collection of the Chevalier Erard, Paris, 1832, 17,100 *fs.* (684*l.*) bought in.

Put up at sale with the unsold portion of the same collection, at Messrs. Christie and Manson's, 1833, sold to Mr. White for 670 *gs.*

In the collection of —— Mackintosh, Esq.

69. A Village Fête during Harvest-Time. *See* description, No. 178, Vol. III., and read, dancing to the music of a bagpipe played by a man standing on a tub, accompanied by a boy on a triangle; and for size, read,

2 *ft.* 6½ *in.* by 3 *ft.* 6 *in.*—C.

In the Royal Collection, Buckingham Palace.

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70. The Game at Bowls. A party of four peasants assembled in the foreground of a landscape playing at bowls; one of them is in the act of throwing the ball, and the others are attentively watching the game; among the latter is one close to the front with a jug in his hand. A cottage half concealed by some rising ground stands on the right of the picture, towards which a fond couple are approaching; a stile, some paling, and a view of the distant country compose the left of the scene. A pleasing and spirited example of the master.

8 *in.* by 11 *in.*—P.

In the collection of James Johnson, Esq., Manchester.

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71. The Red Cap. An interior, in which are four artisans, one of whom, in a white shirt, is seated on a chair, on the back of which hangs a red cap, holding a pipe, and apparently speaking to his companion, who is seated before a tub puffing the smoke of his pipe from his lips; a third, also furnished with a pipe, stands behind them, and the remaining person is quitting the room by a door on the left. On this side, and close to the front, is a stool with a cloak and a hat lying on it. Painted in the artist's Brauwer style.

11 *in.* by 1 *ft.* 4 *in.*—P.

In the collection of J. Norris, Esq., Bury, near Red Vales.

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72. Le Chapeau Blanc, or Card Players. This very excellent picture represents the interior of a room, with a group

of five men round a tub table, one of whom, having the appearance of a farmer, dressed in a smock-frock, sits on a low tub with cards in his hand; his adversary, a youth, wearing a drab waistcoat with blue sleeves, sits on the opposite side in a chair, on the back of which hangs his white hat; of the three others who are looking on, one is seated, leaning his head on his hand; the others stand behind; two more boors are at a fire in the left of the apartment. Signed, and dated 1646. Painted in the most esteemed manner, and in a clear and silvery tone. Engraved by Basan. *See* No. 589, Vol. III.

1 *ft.* by 1 *ft.* 3½ *in.*—P.

Imported, 1840, by Messrs Smith.

Now in the collection of the Right Hon. H. Labouchere.

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73. A Flemish Fête, consisting of about thirty-five persons. *See* description, No. 195, Vol. III., and read in addition,—

Sold in the collection of Mons. Dutartre, 1804, 16,150 *fs.* (646*l.*)

This picture, together with the whole collection, was purchased by Mr. Arteria, for Edmund Higginson, Esq., of Saltmarsh Castle.

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74. A Party regaling on Ham and other Viands. *See* No. 197, Vol. III., and for size, read,

2 *ft.* by 2 *ft.* 8 *in.* (*copper.*)

This picture was exhibited at Messrs. Christie and Manson's for private sale in, the collection of the Duchess de Berri, 1834, price 1800*l.*; not finding a purchaser at that sum, it was put up at public auction in the same collection at Paris in 1837, and sold for 25,725 *fs.* or (1029*l.*)

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75. A Village Fête. The company consists of about twenty-nine persons of both sexes assembled in an enclosed

court of a country alehouse; here three couples are dancing to the music of a bagpipe played by a young man standing at the corner of a thatched house; on the same side, and close to the front, are two men in conversation, one of whom has a bald head; behind these are a fond couple sitting together, and close to them are two social neighbours. In the centre stands an elderly man in a blue jacket, leaning on a stick and looking attentively at the dancers; behind him are two boys at play by the side of a cask, and other objects. The rest of the company are grouped together at the end of the court partaking of the usual cheer. On the left of the picture the view opens over a fine rich country, through which flows a winding river. The appearance is that of a serene evening.

This excellent picture was formerly in the collection of the Grand Duke of Baden, and was imported into England by Mons. Noé of Munich, in 1831, and sold to the late Richard Foster, Esq., for about 800*l.*, from whom it passed at 1000*l.* into the collection of Henry Bevan, Esq.

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76. The Barber-Surgeon and his Patient. A large room, well garnished with gallipots, and bottles, and other objects connected with the combined professions. The operator, wearing a greenish jacket with yellow sleeves, and a pink bonnet, is bending on one knee, pouring a liquid from a bottle on the foot of an elderly man, who is seated, compressing his knee with both hands to deaden the pain. A woman, with a basket on her arm, stands by, and near her is a boy doing something at a table, on which are a variety of bottles. In a receding part of a room is a youth shaving a man.

1 *ft.* 1½ *in.* by 2 *ft.* 3 *in.*—P.

In the Public Gallery at Hesse Cassel.

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77. Peasants regaling at an Alehouse Door. This little circular picture is composed of two cottages, before the nearest of which is a group of four peasants, two of whom are seated, and a third stands leaning on a stick, conversing with them; an old cask serves for a table. Beyond them is seen the hostess coming from the house with a dish of meat in her hand. Engraved by Dunker, No. 6, in the Choiseul Gallery.

9 *in.* (*round*)—P.

In 1835 it was in the collection of Mons. Kalkbrenner.

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78. The Goatherd. A landscape of an oval form, with a cluster of buildings in the centre, one of which has a lofty round tower. In the foreground are two men, one of whom is seated at the side of a hillock; and the others stand in conversation with him. Five goats browse near him.

9 *in.* by 11 *in.*—P. (*oval*).

The Hon. Long Pole Wellesley, Brussels.

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79. Peasants at a Cottage Door. Engraved by Le Bas, under the title of the "sixième Vue de Flandre." *See* description, No. 639, Vol. III.

Collection of Mons. Schamps, Ghent, 1840, 14,600 *fr.* and $7\frac{1}{2}$ per cent. (626*l.*)

Bought by Mons. Heris, for the National Museum at Brussels.

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80. Dutch Proverbs illustrated. These instructive lessons are exemplified by the introduction of above one hundred figures in a landscape, composed on the left of a river traversed by a bridge, and on the opposite side by some houses; in the centre of the foreground is a man filling up a pit, into which his cow has fallen; on the right of the picture are a monster creeping on a saddle, two dogs quarrelling for a bone, two women seated with a reel and spindle in their

hands, a young man kneeling in confession to a satyr, another lighting a candle to the devil, a man bringing from a house a basket filled with smoke, a man and a woman putting a mantle over the head of a monk, a man wearing gauntlets playing with a cat, a man and a woman at the window of a house counting their chickens before they are hatched; upon an eminence adjoining the house are a man embracing a column, surmounted by a lantern, another holding his garment up to the wind, a third holds a corn basket, a fourth is struggling in a globe, a fifth carries a globe on the end of his thumb, followed by three persons; in the opposite side may be observed a rich man casting money into the water, a peasant shearing a sheep, another shearing a hog, a man with an eel in his hand, and another in the water fishing. In every part of the scene, even to the extreme distance, the eye encounters an illustration of some proverbial saying. This capital production is painted in a clear tone of colour, and with the painter's usual dexterity, but as a work of art it may be styled curious rather than pleasing.

About 4 *ft.* 6 *in.* by 6 *ft.* 10 *in.*—C.

In the collection of the Duke of Rutland, Belvoir Castle.

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81. Villagers regaling during Harvest-Time. The view presents on the left, a group of six peasants regaling in front of a cottage, into which a woman is just entering. The opposite side is chiefly composed of a cornfield, in which labourers are at work. A passing cloud has partially obscured the sun, and given to the landscape beneath an agreeable variation of sunlight and shade.

4 *ft.* 1 *in.* by 5 *ft.* 6 *in.*—C.

In the collection of the late J. R. West, Esq., of Alcote.

82. The Interior of a Kitchen, with a cook trussing a fowl. *See* description, No. 228, Vol. III. Engraved by Hoerman, entitled "Le Cuisinier Flamand."

About 2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—C.

This excellent picture was exhibited in the British Gallery, 1835, the property of Mrs. Marryat.

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83. The Artist and his Family, engaged in a Concert on the terrace of his house. This is nearly a repetition of a picture described No. 254, Vol. III., but painted in a slighter manner, and in every respect inferior.

1 *ft.* 3½ *in.* by 1 *ft.* 7¼ *in.*—P.

In the Museum at Berlin.

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84. The Ballroom. A company of about thirty-five persons assembled in a room hung with green tapestry, and lit up with a chandelier suspended in the centre. The attention of most of the guests is directed to a gentleman (said to be intended for the artist), and a lady in a blue silk dress, who are dancing a minuet. On the right of the picture are three musicians, one of whom plays a bass viol, and a second a fiddle; and near these are seated three ladies, one of them having a child by her side, and another listening to a gentleman behind her. This little picture is painted with a brilliancy of colour resembling Watteau.

12 *in.* by 14½ *in.*—P.

Formerly in a small collection formed by the Duc de Berri.

Imported by Mr. Hume, 1840.

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85. Villagers Merry-making. The scene represents the courtyard of a guinguette, or country alehouse, and the company assembled, consists of about sixty-four persons: among these and in the centre of the picture, are three couples dancing with their hands united, to the sound of a fiddle and

bass viol, the former played by a man standing on a tub, the latter sitting on a cask; these, together with a number of spectators, are underneath a large tree; another party are grouped round a table near the house feasting; one of them is carving a ham, and another is raising his glass to the health of his companions. An old woman may be observed on the left, endeavouring to raise a drunken man who lies near a pig; various culinary utensils lie near them on the ground. A few cottages, the spire of a neighbouring hamlet, and a man tending sheep, compose the chief objects of the more distant parts. Painted in a brownish hue, but with great effect. *See* No. 111, Vol. III., and read "an exterior."

2 *ft.* by 2 *ft.* 4½ *in.*—C.

Bought for Sir James Lowther, at the sale of the Lormier Collection at the Hague, 1763, 960 *flo.* (87*l.*)

Now in the collection of the Earl of Lonsdale.

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86. Villagers Merry-making. This picture is distinguished by two cottages, and a large tree occupying the centre of the view. A company of about eighty-two persons is distributed over the scene; of these, the principal group which arrests the eye, consists of three couples dancing with hands united, beneath the tree, to the music of a bagpipe, while numbers stand around, either looking at the dancers or in conversation. A pig, a brass pot, and sundry objects of earthenware are on the foreground, and on the right is a portion of a house, from which a red flag is flying, and near it is a party at table regaling. In addition to these may be noticed a number of men at work in a distant cornfield. *See* No. 112, Vol. III.

2 *ft.* 1½ *in.* by 2 *ft.* 10 *in.*—C.

Bought for Sir James Lowther, at the sale of the Lormier Collection at the Hague, in 1763, for 760 *flo.* (69*l.*)

In the collection of the Earl of Lonsdale.

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87. A Card Party, composed of five persons round a table, and four others in the room. *See* Nos. 114 and 592, Vol. III., for description.

1 *ft.* 3½ *in.* by 1 *ft.* 2½ *in.*—P.

Now in the collection of the Earl of Lonsdale, Lowther Castle.

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88. A Rocky Landscape, with Gipsies. *See* description, No. 282, Vol. III.

Sold in the collection of the Chevalier Erard, at Paris, 1832, for 2860 *fs.* (114*l.*)

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89. A Village Feast. Three women and two men dancing in a ring to the sound of a bagpipe. *See* description of this superlative picture, No. 291, Vol. III.

Sold in the collection of Lord Charles Townshend, by Messrs. Christie and Manson, 1835, for 675 *gs.*

Now in the collection of Henry Bevan, Esq.

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90. A Flemish Feast, consisting of about fifty-two persons. Engraved by Daullé, under the title of Plaisirs Flamands. *See* description, No. 313, Vol. III.

Sold lastly in the collection of the late Chevalier Erard, at Paris, 1832, for 5400 *fs.* (216*l.*)

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91. An Artisan enjoying his Pipe. He is habited in a black jacket with light brown sleeves, and has on a large hat, and is seated on a block of wood with a pipe in his hand; upon a cask before him are a jug, a pot of embers, and a pipe. A party at table are in the back of the room.

8 *in.* by 12 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 50*l.*

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92. The Workshop. The scene represents the interior of a carpenter's shop, in which are several workmen suitably occupied, and among these are two men sawing a log of wood. A great variety of tools and other objects connected with the trade, are distributed about the place.

2 *ft.* 6 *in.* by 3 *ft.*—C.

Collection anonymous, Paris, 1795. 20,000 assignats.

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93. The Smokers. This exceedingly clever picture exhibits the interior of a room, in which are three artisans, one of whom is a youth in a gray jacket, seated on a block filling his pipe, and at the same time looking towards the spectator; another stands by him, with his hand on his companion's shoulder; and the remaining one is in the back of the room with his face to the wall.

$6\frac{1}{2}$ *in.* by $8\frac{5}{8}$ *in.* (*copper.*)

In the collection of Mons. Martini, Paris.

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94. A Village Fête. The company consists of about forty-five persons, assembled in the enclosed court of a country alehouse, among these, are three men and two women gaily dancing in a ring, to the music of a fiddle and a hurdy-gurdy; the former played by a young man standing on a cask, and the latter, by a man who is blind with one eye. On the right, and close to the front, is a company of five jovial fellows, one of whom, in a red jacket, is raising his glass and proposing a toast. Every part of this estimable production offers some group or object, which tends to give variety and interest. Signed, and dated 1648. Engraved by Collyer. *See also* description, No. 347, Vol. III.

3 *ft.* 9 *in.* by 5 *ft.* 9 *in.*—C.

Now in the collection of the Earl of Ashburnham, Battle.

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95. St. Francis converting the Fish. The view exhibits a somewhat hilly scene, divided by a river abounding with fish and other aquatic animals, which are seen eagerly thronging to the shore, where the saint stands in an attitude of earnest address. A group of figures is on the opposite side of the river listening to his discourse.

About 1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

The Hon. Long Wellesley, Brussels.

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96. The Village Doctor. *See* 420, Vol. III.

In the collection of Mons. Vanden Schrick, Louvain.

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97. A Doctor, dressed in a gray jacket edged with fur, seated at a table, examining the contents of a bottle which he sagaciously holds up to the light; his opinion is anxiously desired by an old woman who stands by. An open book, and a variety of appropriate objects are on the table.

11 *in.* by 1 *ft.* $2\frac{3}{4}$ *in.*—P.

In the collection of Mons Vanden Schrick, Louvain.

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98. Quatrième Vue de Flandre. Peasants playing at Bowls. *See* description, No. 152, Vol. III.

1 *ft.* 4 *in.* by 2 *ft.* 1 *in.*—P.

In the collection of Mons. Vanden Schrick.

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99. Gamblers. A company of five artisans grouped round a table in an estaminet: one of them, a young man, appears to have the advantage of the game, and is showing his cards to his adversary, an old man, seated on the opposite side; behind whose chair stands one of the party. On the left of the foreground are some billets of wood, a leg of mutton on a tub, and a dog lying asleep. A number of topers are seen in the back of the room.

2 *ft.* by 2 *ft.* 6 *in.*—C.

In the collection of Mons Vanden Schrick.

100. Le Jambon. This excellent picture represents a fine portly man, about fifty years of age, habited in a brown dress, and having on a white cap, seated with a jug in one hand, and a glass of liquor in the other; his attention is directed to a covered table furnished with a fine ham, and other objects placed before him. In a receding part of the room are two boors and a woman near a fire. A dead fowl lies on a form in front.

10 *in.* by 1 *ft.* $\frac{3}{4}$ *in.*—P.

In the collection of Mons Le Baron Delessert, Paris.

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101. The Artist and his Family, performing a concert at the door of a cabaret. The principal group in this excellent picture, consists of the artist and a gentleman seated at a table; the former of whom is playing on a bagpipe, and is accompanied by the latter on a guitar; the painter's son stands behind the table with a flute in his hand; two ladies (one of them drawing on her glove), stand near listening to the music. On the opposite side, is a fine hale elderly sportsman holding a cream-coloured greyhound by a cord, and followed by a brace of black and tan terriers; his attention is directed to an interesting-looking lad, who is performing the *egg-dance.* The château of Teniers is seen in the distance. Signed, and dated 1644, a period distinguished for vigorous execution and brilliancy of colouring.

1 *ft.* 9 *in.* by 2 *ft.* 7 *in.*—P.

In the collection of the late J. Kebble, Esq., of Green Trees.

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102. A Village Fête. The view exhibits a single hill, with a row of seven cottages on its summit. A large thatched house stands on the right of the picture, from a window of which is flying a standard, bearing the figure of the Emperor Charles V. About eighteen villagers are assembled in front

of the house, and a great number are seen huddled together under a shed at its side. Among the former, are a young woman in a yellow jacket, and a man with a scarlet cap in his hand, dancing to the music of a hurdy-gurdy, played by a young man mounted on a cask, near whom stand two boors; and on his right is a party composed of two women and four men; a couple of these are seated lovingly together: near the centre of the foreground is a group of three villagers in conversation. A second company of about twelve persons are a little distance off on the side of the hill, among them are two couples dancing in a ring to the sound of a bagpipe, and beyond these are several groups of peasants near the cottages. Evening. This is painted in the artist's most esteemed manner both as to execution and colour. *See* No. 251, Vol. III.

1 *ft.* 9 *in.* by 2 *ft.* 9 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 600*l.* Sold afterwards at auction in the same collection at Paris, 1837, for 8251 *fs.* (330*l.*) Bought by Messrs. Smith.

Now in the collection of Henry G. Barnard, Esq.

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103. The Fair at Ghent. This very superb picture is composed of about three hundred and forty figures, distributed over a large open place called the Potien's Market, a great number of whom are attracted to a line of booths ranged along the second ground and right of the picture; one booth in particular, on which Punchinello and his comrades are exhibiting their drolleries, has drawn around a crowd of gazers, who stand with their backs to the spectator, while many others are busily engaged purchasing divers articles at the various stalls. Among those on the foreground the most conspicuous is a jovial fellow, wearing a scarlet jacket and a white apron (probably the host of the adjacent inn), having a tankard in one hand and a cup in the

other, who by his gestures appears to be lustily holding forth on the superior excellence of his liquors and accommodation to the surrounding persons; these chiefly consist of a lady and a gentleman, a woman selling pottery-ware, and a woman and two children, who are near a table on which are jugs, glasses, and other objects. On the right of the host already noticed, is a cook with a skimmer in her hand, busy at a table on which are a fowl and other things. More towards the middle of the foreground, is a crafty old man and a young urchin arresting the attention of a countryman, while a rogue picks his pocket; in advance of these are a lady, attired in a blue silk dress, accompanied by a gentleman with his hat in his hand, and followed by a youth; these are doubtless intended for portraits of the artist, with his wife and pupil, Abshoven. Among the many persons near them, is an old woman selling herrings. From hence the eye is attracted to a group on the left of the picture, consisting of an old man who is seated, serving two farmers with tobacco, near whom stands an elderly woman with a basket on her arm; behind the latter is a female deploring the state of her husband, who lies helpless on the ground. Beyond these is seen a social party regaling under a shed, while others are amusing themselves near a row of lofty trees, which occupy this side of the scene. The parochial church and convent of St. Peter's, stand conspicuous in the centre of the middle distance, surrounded by a low wall; several houses and the entrance to the town are closely adjacent. The effect of a fine day lends a charm to the morning scene. *See also* notice and note to No. 277, Vol. III.

2 *ft.* 10 *in.* by 3 *ft.* 9 *in.*—P.

Exhibited for private sale at Messrs. Christie and Manson's, in the collection of the Duchess de Berri, 1834, price 1400*l.* Not meeting with a purchaser at that sum, it was put up at auction, at Paris, with the unsold portion of the collection, in

1837, and adjudged at 17,650 *fs.* (666*l.*) Bought by Mr. Nieuwenhuys.

Now in the collection of Charles Heusch, Esq.

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104. A Village Kermess, or probably a festival in honour of the marriage of the Seigneur du Village. This very admirable production exhibits the courtyard of a Flemish mansion, in which are assembled about ninety-three persons, partaking joyously of the amusements and festivity usual on such occasions. The centre of the picture is occupied by a long table, at which a portion of the company are regaling; near this are two musicians, one of whom, mounted on a cask, is playing on a violin; the other, seated on a tub, plays on the violoncello, to the music of which two couples are dancing; their movements excite the anger of a barking dog. Beneath a large tree on the left of the picture, is a second table, well furnished with provisions, around which a number of happy peasants of both sexes are seated, partaking of the good cheer; and among them is one carving a ham. In the opposite side are the host, with several attendants, entering the court by a gateway, near which are three casks, and numerous jugs and bottles. In the centre, and close to the front, is a group of persons, some of whom are observing the dancers, and one among them is seated on the ground smoking. A cluster of trees fills up the right of the picture. Painted in a clear and silvery tone of colouring. *See* No. 110, Vol. III.

3 *ft.* 1½ *in.* by 4 *ft.*—C.

Purchased by Captain Baillie in the Lormier Sale, 1763, 2230 *flo.* (202*l.*) for Sir James Lowther.

Now the property of the Earl of Lonsdale.

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105. View of a Farmhouse and the interior of an adjacent barn, &c. *See* description, No. 363, Vol. III.

2 *ft.* 6 *in.* by 3 *ft.* 10 *in.*—C.

In the possession of Lady Cooper.

106. Alpine Scenery. The view is chiefly composed of rocks, having a passage under them, through which a man is running; a group of three peasants conversing together is in the centre of the foreground, and a fourth is seated close to the rocks beyond them.

$10\frac{3}{4}$ *in.* by 15 *in.*—P.

In the Royal Collection, Buckingham Palace.

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107. The Social Couple. A man and a woman seated at table, enjoying their glass; the youth has on a gray cap bordered with fur, and a black waistcoat, and his arm is passed lovingly round the neck of the female, who holds her glass of liquor with both hands; the figures are seen to the knees.

11 *in.* by $8\frac{1}{2}$ *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 100 *gs.*

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108. Flemish Artisans regaling in a Cabaret. The composition consists of six persons, one of whom, wearing a gray jacket with yellow sleeves, and a scarlet cap, stands by a table, at which two of his comrades are seated; one of them is filling his pipe, and the other holds a jug by the handle.

About 10 *in.* by 15 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 70*l.*

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109. A Gipsy telling a Man his Fortune, in a large cave; the rest of her companions are seen at a little distance off.

1 *ft.* 9 *in.* by 2 *ft.* 1 *in.*—P.

In the Hermitage Palace, St. Petersburg.

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110. Gipsy Fortune-tellers. *See* description, No. 411, Vol. III., and read, for size,

2 *ft.* 8 *in.* by 3 *ft.* 9 in.—C.

Collection of the late Chevalier Erard, Paris, 1832. Bought in.
Sold in the same collection by Christie and Manson, 1833. 147*l*
Subsequently bought by Messrs. Smith.
Now in the possession of an amateur at Paris.

111. TheVillage Doctor. The medical professor, wearing a pinkish gray jacket with yellow sleeves, is bending on one knee, removing the dressing from the foot of a patient, a young man; an elderly woman, with a basket on her arm, stands by.

10½ *in.* by 13½ *in.*—P.

Sold in a collection anonymous, by Messrs. Christie and Manson, 1836. 52 *gs.*

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112. A View of a Château of Teniers, and the surrounding country. A fisherman is presenting the artist a fine pike. *See* description, No. 422, Vol. III.

Sold in the collection of Sir. G. Warrender, Bart., 1837. 345 *gs.* Bought by Mr. Farrer.

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113. The Château of Teniers. *See* description, No. 431, Vol. III.

Sold in the collection of Earl Mulgrave, by Messrs. Christie and Manson, 1832. 91 *gs.*

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114. Le Chapeau blanc. A party of three smokers grouped round a little stool, on which is placed a jug; one of them, an old man, wearing a red jacket, is seated, holding a jug in one hand and a goblet in the other; his white hat hangs on the back of his chair. A second is a young man, wearing a bluish gray dress and a red cap, he has a pipe in his hand, and is raising himself in his chair, puffing the smoke from his lips; the remaining boor is filling his pipe; a little retired in the apartment are seen a woman entering at a side door, and a man standing with his back to the spectator.

1 *ft.* 1 *in.* by 1 *ft.* 6 *in.*—P.

In the collection of Mons Le Baron Delessert, Paris.

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115. Card Players; or, Le Bonnet blanc. The interior of a room, in the foreground of which is a party of five artisans

round a little table, and two of them are playing at cards; one of the latter, an old man, wearing a dark gray jacket and brown breeches, is seated in a chair (on the back of which hangs a white cap), looking at his cards; his adversary, a younger man, sits on a form on the opposite side of the table, stripped in his shirt, and seen in a profile view, looking down at his game; a man, in a yellow jacket, stands behind him, observing his cards, and the remaining two are on the farther side of the table, one of whom leans on his companion's shoulder; in a receding part of the room are three men at a fire, and a fourth is quitting the room. Dated 1644, on a print attached to the wall. A fine example of the master.

1 *ft.* 9 *in.* by 2 *ft.* 1½ *in.*—P.

In the collection of John Ford, Esq., 1839, by Messrs. Christie and Manson. 430 *gs.*

Mr. Buchanan.

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116. The Author, or a Savant at his Studies. A venerable man, with a gray beard, dressed in a dark gray mantle bordered with fur, and a fur cap, seated at a table, holding a paper in one hand and a pair of spectacles in the other; a large open book, a closed one, an inkstand, a skull, an hour-glass, and a globe, are on the table, and an antique chair stands in the back of the room. A good picture.

1 *ft.* 6 *in.* by 1 *ft.* 3¾ *in.*

In the collection of Lord Beverley.

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117. The Backgammon Players. The principal group in this excellent picture consists of four tradesmen, grouped round a table in front of a room; among them is an elderly man, wearing a blue jacket, and a black hat decked with a feather; he stands holding the dice in his clenched hand, and while leaning on the table, looks towards his adversary, a young man, sitting opposite to him, with a piece of money in

one hand and a jug in the other; the remaining two persons are on the farther side of the table; a little retired to the left is a fifth, one of the party, standing with his back to the spectator; in addition to these may be noticed some persons round a fire in the back of the room.

1 *ft.* $2\frac{3}{4}$ *in.* by 1 *ft.* $9\frac{1}{2}$ *in.*—P.

In the collection of Lord Colbourne.

Exhibited in the British Gallery, 1838.

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118. A Company of four Boors enjoying their Pipe and Pot: two of them are seated near a cask on the left of the picture, one of whom, dressed in a yellow jacket and blue pantaloons, has a jug in one hand and a glass in the other; his companion wears a scarlet cap, and has just withdrawn the pipe from his lips, and is puffing the smoke from his mouth.

10 *in.* by $6\frac{5}{8}$ *in.*—P.

In the collection of Lord Beverley.

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119. The Alchemist blowing under Crucible. *See* description, No. 447, Vol. III.

Collection of the late Chev. Erard, Paris, 1832. 7100 *fr.* (214*l.*)

In the collection of Henry Bevan, Esq.

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120. Gamblers. A party of four artisans assembled round a table in front of a room, two of whom are seated playing at cards, and the others are observing the game. On the opposite side and back of the apartment, are five persons distributed round the fire smoking and drinking.

About 1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

In the collection of the Duke of Rutland, Belvoir.

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121. Villagers Merry-making. A company of about sixteen persons. *See* description, No. 459, Vol. III. A clear

and admirable example of the master. Exhibited in the British Gallery, 1832.

In the collection of Lord Sudeley.

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122. Artisans in a Cabaret. The interior of an alehouse, in which are three men grouped round a little table, on which are a pot of embers and a paper of tobacco; one of them a young man in a gray dress, and a bluish bonnet, is seated in a profile view, lighting his pipe; another is an aged man, wearing a red jacket, seated on a tub, with a jug and a glass in his hands: the remaining person stands in the centre filling his pipe. A woman with a jug in her hand, while quitting the apartment, turns to speak to a party of four boors who are near the chimney. Dated on a print over the fireplace, 1653.

1 *ft.* $2\frac{3}{4}$ *in.* by 1 *ft.* (enlarged $\frac{3}{4}$ *in.* at the side).

Imported from the collection of a Polish nobleman, 1834. Bought by Messrs. Smith.

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123. Villagers Merry-making. A company of about seventeen persons of both sexes, assembled in front of two thatched cottages, situate on the right of the picture: the attention of several of the company is directed to a couple who are dancing to the music of a bagpipe, played by a man mounted on a cask; behind whom, are two women sitting on a form together, and a man stripped in his shirt, and another in a gray jacket standing by them; near these is a form with a jug on it. *See* No. 462, Vol. III., and read, for size,

$9\frac{3}{4}$ *in.* by 1 *ft.* $1\frac{3}{4}$ *in.*—P.

In the collection of Baron Nagel Van Ampden, Hague.

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124. The four Seasons, exemplified in a series of four pictures. *See* description, No. 484, 485, 486, 487, Vol. III.

Put up at the sale of the collection of the late Chevalier Erard, 1832, in one lot, at the sum of 24,000 *fr.*, and there being no advance on that sum, they were passed.

125. Gamblers. A party of seven artisans assembled in a room, three of whom are grouped round a table; one of the gamblers, stripped in his shirt, is seated on a tub with his back to the spectator; his opponent, wearing a scarlet cap, sits on the opposite side of the table; and an old man in a blue jacket and a black coif stands by leaning on a stick, observing the players. The others, who take no interest in the game, are warming themselves at a fire. This is a perfect jewel of art. *See* No. 491, Vol. III., and read, for size,

$9\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*—P.

In the Royal Collection, Buckingham Palace.

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126. The Skittle Players. The view exhibits a hilly scene, with two cottages on the right, and one on the left of the picture. Close to the front are four boors, one of whom is in the act of throwing the ball, while his two companions stand by the skittles looking on, and a fourth person is seated beyond them, and at some little distance is a man close to the house.

$8\frac{1}{2}$ *in.* by $11\frac{1}{2}$ *in.*

Presented by the late Sir John Erskine, Bart., to the Museum at Edinburgh.

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127. A Village Fête. This scene of joyous hilarity evidently represents the celebration of some event in which the whole of the inhabitants of the adjacent hamlet are warmly interested; but as a detail of their numbers would far exceed the limits of an ordinary description, the following will be sufficient to identify the picture. In front of a cottage, on the right, are a large party disposed round a well-furnished table, while numerous others are distributed around in groups, many of whom are observing a youthful couple dancing to the sound of a bagpipe, played by a man mounted on a ask. On the left is the lord of the viliage, accompanied by

four ladies, two youths, and two children, who have come to honour the festival. Beyond these the eye looks along the chief thoroughfare of the hamlet, where multitudes of happy peasants are congregated to partake of the various amusements of the occasion. Every part of the picture exhibits villagers, either singly or in groups, moving in every direction.

2 *ft.* 9 *in.* by 3 *ft.* 7 *in.*—C.

In the Royal Collection, Buckingham Palace.

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128. The Interior of a Kitchen, in which is seated a woman, busily occupied paring apples; and in the back of the place are three peasants warming themselves at a fire. A great variety of culinary utensils, together with abundance of vegetables and other objects, are grouped on the ground, near an oven. *See* No. 497, Vol. III.

1 *ft.* 8 *in.* by 2 *ft.* 4½ *in.*—P.

Sold in the collection of Monsieur Dutartre, Paris. 1804; 3,000 *fr.* (120*l.*)

Now in the Royal Collection, Buckingham Palace.

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129. A Company of about fifty Villagers, merry-making in the court of a country alehouse. *See* description, No. 498, Vol. III.; and read, for size,

2 *ft.* 7 *in.* by 2 *ft.* 11½ *in.*—C.

In the Royal Collection, Buckingham Palace.

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130. La Chemise Blanche. A group of four boors enjoying their pot and pipe. *See* description, No. 499, Vol. III.; and read, for size,

1 *ft.* 2½ *in.* by 1 *ft.* 7½ *in.* (*copper.*)

Exhibited for sale by private bargain in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 400*l.* Not meeting a purchaser at that price, it was put up at

auction with the unsold portion of the same collection at Paris in 1837, and sold for the extraordinary sum of 18,900 *fr.* (716*l.*)

Bought for William Hope, Esq.

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131. The Backgammon Players. The principal group consists of five artisans, grouped round a covered table. One of the players, wearing a drab hat and a blue dress, is making a move on the board, while his adversary and companions are looking attentively on. A chair, with a jacket thrown on it, and a jug placed on the ground, are near them; and the landlord, dressed in a scarlet jacket, stands with his back to the spectator, scoring up the reckoning. On the opposite side lies a dog close to two billets of wood, and a stool with a pot of embers on it. In the back of the room are two boors at a fire, and a woman entering at a side door. A fine and vigorous work of the master.

1 *ft.* 6 *in.* by 2 *ft.* 3 *in.*—P.

In the Royal Museum at Berlin. Worth 400 *gs.*

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132. A Woman Milking. The scene represents a Flemish farm, and is distinguished from several other pictures of the same subject by a woman in a scarlet jacket, seated with her face to the spectator, ready to milk a black and white cow; but her attention is at the moment directed to a young shepherd who stands by, with a hoe in his hand, and his dog by him. More to the right are a red cow and a group of nine sheep; and in a distant meadow is a herd of cows, beyond which are some cottages on the acclivity of a hill. A party of rustics, regaling near a cottage, are seen on the opposite side. Painted in a clear and silvery tone of colour.

2 *ft.* 2 *in.* by 2 *ft.* 10 *in.*—C.

In the collection of Lord Carington, of Wycomb Abbey.

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133. The Game of Odd or Even. A company of four men assembled round a table in the room of an estaminet; one of them, having on a drab jacket and a white cap, stands at the head of the table, holding out his clenched hand for his adversary to guess its contents; beyond this group are a woman quitting the room, and two peasants standing at a fire. At a little window above, is seen a woman watching the players. The accessories consist of a drab hat hung on the back of a chair, a jug, and a napkin on a stool; and a dog, and some billet wood on the floor.

1 *ft.* 9½ *in.* by 2 *ft.* 3 *in.*—P.

In the collection of Lord Carington.

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134. Backgammon Players. The party consists of three men and a woman, grouped round a table in the front of a room. One of the former is a young man, wearing a gray coat with yellow sleeves, seated with his cloak under him, and his hat hanging on the back of his chair; he is in the act of making a move on the board. His adversary, dressed in a blue jacket and a high-crowned hat, stands on the opposite side of the table, ready to cast the dice from his closed hand; the remaining two persons are watching the game. In the back of the room, on the left, are two men and a woman at a fire, and one of the former stands with his back to the chimney. A tub, a stool, and some billets of wood, are on the front ground.

1 *ft.* 6½ *in.* by 1 *ft.* 9¾ *in.*—P.

Sold in the collection of the Marquis of Camden by Christie and Manson, 1841. 285 *gs.*

Bought for Mr. Nieuwenhuys.

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135. Villagers Merry-making. A company of about thirty persons assembled in the enclosed court of a thatched ale-house, among whom are three couples dancing to the music

of a bagpipe, played by an old man standing at the foot of a tree near the fence. Somewhat nearer the foreground are two couples seated lovingly together on a form, and a peasant in a red cap standing in conversation with one of the party, while another, dressed in a drab-coloured cloak, is observing the dancers. On the right of the picture is a boor pressing a well-dressed young woman to join in the dance. A lady and a gentleman, accompanied by a page, are near them; and towards the entrance of the court is a group of villagers in conversation. A quantity of culinary untensils fill up the left corner of the court, beyond which the view extends over a woody country, dotted with houses. The principal figures in this composition are about thirteen inches high.

4 *ft.* 5 *in.* by 6 *ft.* 8½ *in.*—C.

In the Royal Collection, Buckingham Palace.

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136. A Hermit, with a gray beard, and habited in a mantle lined with fur, and a whitish hood, seated in a cell, resting both hands on a staff. An hour-glass and a bottle are in a niche of the cave.

9 *in.* by 7 *in.* (*copper.*)

In the collection of the Duke of Brunswick.

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137. An Aged Woman, attired in a black dress and a mantle lined with fur, seated in an arm-chair, with both hands concealed in a muff.

9 *in.* by 7 *in.* (*copper.*)

In the collection of the Duke of Brunswick.

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138. Hustle Cap. The subject is composed of three topers, one of whom, an old man, seated in a profile view, with his lips compressed in such a manner as to give an expression of grimace to his countenance, is shaking with both hands the contents of his hat; his gesture excites the

risibility of his companion, who is seated on the farther side of a tub table, with a jug in one hand, and a pipe in the other. The remaining person stands behind, filling his pipe.

1 *ft.* 1 *in.* by 9¼ *in.*—C.

Collection of the Duchess de Berri, Paris, 1837; 1900 *fr.* (76*l.*)

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139. The Chemist's Laboratory. *See* description, No. 520, Vol. III.

Put up at sale in the collection of Lord Northwick, 1838; knocked down at 378*l.*

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140. The Archers. This capital picture represents a hilly country, divided in the centre by a river, and enlivened by a cluster of cottages on the summit of a hill, beyond which rises a thick wood, and at some distance off, on the opposite side, is seen a château well sheltered by trees. On the foreground is a party of nine peasants amusing themselves shooting at the target; one of them, stripped in his shirt, is in the act of taking his aim at the mark; a second, in a blue jacket, stands by, resting his bow on the ground; at the same time the officious host of the inn is supplying them with liquor. Three others of the party are near the target; and the remaining one is running towards it. The appearance is that of a fine afternoon in the autumn of the year. An excellent production.

About 4 *ft.* 6 *in.* by 9 *ft.*—C.

Exhibited in the British Gallery, 1831. The property of the Earl of Brandon.

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141. The Triumphal Entry of the Archduke Ferdinand into one of the Belgic Cities. The hero is represented mounted on a white charger, attended by the officers of his staff and numerous soldiers. He is met in his advance at

the entrance to the city by the burgomaster and a deputation of the chief citizens, who are presenting him the keys of the town. Amongst the numerous spectators assembled on the occasion are Teniers with his wife and family, grouped on the left of the foreground; and on the opposite side is a company of ladies. The scene is animated by a number of cupids bearing trophies of arms and festoons of flowers, in honour of the conqueror. Painted in a broad and dexterous style, in imitation of Rubens. This is one of three pictures representing similar subjects. Inserted from a description given the Writer by a competent judge.

2 *ft.* 2 *in.* by 2 *ft.* 8¼ *in.*—C.

In the collection of Sir Phineas Rial, Paris.

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142. Three Boors in a Room, enjoying their pipe and pot. One of them, wearing a green jacket and blue pantaloons, is seated in the middle, leaning his elbow on a table, and holding a jug in one hand, and a pipe in the other; another sits by the side of his companion, filling a pipe; and the remaining one has turned to the wall.

9¾ *in.* by 7¾ *in.*—P.

Collection of the Earl of Mulgrave, 1832. 25 *gs.*

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143. Peasants fishing. The view exhibits, on the right, a cottage fenced by an embankment, along the base of which flows a river, which extends to the opposite side. Three men are on the bank of the stream, one of whom is taking a a fish from a tub; a fourth is climbing up a bank on which lie scattered a quantity of fish; and four of their companions are still in the water, drawing their nets. More distant are four others in a group. Painted in a clear and silvery tone of colouring.

In the collection of the Duke of Mecklenburg, Ludwigslust.

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144. The Smokers. Two boon companions in the foreground of a cabaret; one of them, an old man, wearing a yellow smock frock and a blue cap, is seated, filling his pipe; his companion, a young man in a dark gray dress, seated on a low stool, is lighting his pipe. A pot of embers and a paper of tobacco are on a little stool near them. On the opposite side, and in the back of the room, are four peasants round a fire. Some culinary utensils and a birch broom are in front. A good example of the master.

1 *ft.* 1¾ *in.* by 1 *ft.* 10½ *in.*—P.

In the collection of the Duke of Mecklenburg.

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145. The Thoughtful Gardener. The scene exhibits a large kitchen, with an open door on one side, and a quantity of culinary utensils lying on the ground near it. On the opposite side stands an elderly man in a thoughtful mood, wearing a scarlet jacket; he holds a spade in one hand, and his apron with the other. At the end of the place are three boors before a fire; and a woman is quitting at a side door. Signed, and dated 1645.

1 *ft.* 5 *in.* by 2 *ft.* 1½ *in.*—P.

Collection of John Maitland, Esq., by Messrs. Christie and Manson, 1831. 54 *gs.*

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146. The Duet. A merry fellow, dressed in a blue jacket and a scarlet cap, seated on a tub chair, playing on a violin, as an accompaniment to the voice of an elderly woman who is seated on his left, singing from a piece of music she holds with both hands, and at the same time is looking good-humouredly at the musician. A jug and a pot of embers are on a cask near them; and in the back of the apartment are four men and a woman. The party are overlooked by an old man from a window above.

10 *in.* by 13½ *in.*—P.

In the collection of Christopher Bullen, Esq., Liverpool.

147. Monkeys at Cards. The party consists of five animals decked out in gay attire. One of them, dressed in blue, crouched in the centre, is looking at his cards; and his antagonist, dressed in red and yellow, squats at the side; the rest are enjoying their pipes and glass. *See* Nos. 617, 618, Vol. III.

$7\frac{3}{4}$ *in.* by 9 *in.*—P.

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148. The Companion. Monkeys drinking and smoking. The subject is composed of four of these mimicking animals; one of which, wearing a red jacket and a cap decked with feathers, sits on the right, holding a pipe and a jug in his paws; a second, in a yellow jacket and a gray cap, is about to light his pipe, but his attention is suddenly called to his companion who is on his left, dressed in blue. These are free spirited works.

Sold in the collection of the Marquis of Camden, 1841, for 39 *gs.* each. Bought by Mr. Baker.

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149. The Mussel Seller. *See* No. 158, Vol. III., and read, size.

8 *in.* by $11\frac{3}{4}$ *in.*—P.

Sold in the collection of the Marquis of Camden, by Messrs Christie and Manson, 1841;

Bought by Mr. Nieuwenhuys. 34 *gs.*

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150. Men Fishing. A landscape, representing a richly-wooded scene, under the appearance of the close of a fine evening. A river flows along the foreground, in which are five men fishing with nets: three of whom are in a group in the centre, and the other two are close to a bank on the left, overshadowed by trees. Engraved by Major. *See* No. 34, Vol. III.

1 *ft.* $9\frac{1}{2}$ *in.* by 2 *ft.* $8\frac{1}{2}$ *in.*—P.

Sold in the collection of the Marquis of Camden, 1841.

Bought by Mr. Nieuwenhuys 111 *gs.*

151. The Cattle Farm. The scene exhibits a hilly country, with some cottages on the brow of a hill, which slopes from the left of the picture to the opposite side, having an open space which is thickly covered with cattle; among these, and on the left of the foreground, are a woman on her knees pouring milk into a can, and a herdsman standing behind her; two cows and ten sheep are near them; a little retired from these, are a woman with a can on her arm, accompanied by a youth, who is driving a flock of sheep and other cattle down the hill. A man, a woman, and a child, are at the door of a house, and in the opposite, is a man busy cleaning a tub with a wisp of hay. A morning effect.

1 *ft.* 11½ *in.* by 2 *ft.* 6 *in.*—C.

Sold in the collection of the Marquis of Camden, 1841. 64 *gs.*
Bought by Mr. Fuller.

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152. Latona and the Carian Peasants. The distressed nymph is represented on her knees in the foreground of a landscape near a winding river, with a child in her arms, and another on the ground by her side; the unfeeling peasants, four in number, are on the opposite bank of the stream, undergoing the punishment of their barbarity. Painted in a clear and silvery tone of colour. *See* No. 84, Vol. III.

1 *ft.* 1 *in.* by 1 *ft.* 2 *in.*—C.

Sold in the collection of the Marquis of Camden, 1841. 40 *gs.*
Bought by Mr. Norton.

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153. A Cattle Market. Engraved by Le Bas. *See* description, No. 554, Vol. III.

1 *ft.* 10 *in.* by 2 *ft.* 6 *in.*—C.

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154. The Companion. A similar subject, in which is seen

a shepherd playing on a pipe. Engraved by Le Bas. *See* description, No. 555, Vol. III.

1 *ft.* 10 *in.* by 2 *ft.* 6 *in.*—C.

In the Palace of the Hermitage, St. Petersburg.

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155. Portrait of the Artist, representing him habited in a suit of black, seated at his easel, with a palette and pencils in his hand; he is in the act of turning round to the spectator. A drawing is attached to the wall at the back of the room.

10 *in.* by 8 *in.*—P.

In the Hermitage Gallery, St. Petersburg.

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156. Five Peasants at an Alehouse enjoying their Pipes, &c. Engraved by Major. *See* description, No. 556, Vol. III.

1 *ft.* 2 *in.* by 1 *ft.* 6½ *in.*—P.

In the Royal Collection, Buckingham Palace. Worth 260 *gs.*

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157. Two Farmers striking a Bargain for three Pigs. *See* description, No. 558, Vol. III

8¾ *in.* by 6¼ *in.*—P.

Worth 60 *gs.*

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158. (Companion). A Woman with a Brass Milkcan on her Arm. *See* description, No. 559, Vol. III.

8½ *in.* by 6¼ *in.* (*copper*).

In the Hermitage Palace, St. Petersburg. Worth 50 *gs.*

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159. Three Peasants in Conversation. A landscape with a high bank on the right, surmounted by three trees, near which stand two peasants in conversation with a third who is seated. On the opposite side, and in a distant meadow, are

two herdsmen with three cows and some sheep; and beyond them is seen a church partly concealed by trees.

9 *in.* by 5 *in.*—P.

In the collection of the Rev. Mr. Clowes, Manchester.

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160. A Portrait, said to be that of the artist. He has a fine intelligent countenance, and appears to be about sixty years of age, with short gray hair, mustachios, and a tuft of beard; the face is seen in nearly a profile view; he is habited in a gray dress and a white pendent ruff, and is seated, holding a roll of papers in his right hand.

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161. (The Companion.) The supposed Portrait of the Painter's Wife, ane lderly woman of an agreeable countenance, seen in a front view, having light bushy hair, and the head uncovered. Her attire consists of a bluish gray silk gown and a white neckerchief and ruffles; she is seated with both hands on her lap. Half-length figures. Delightfully painted.

7½ *in.* by 6 *in.*—P.

In the collection of Lord Coventry.

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162. Ecce Homo. The Saviour is represented clothed in a gray mantle, standing on an eminence before Pilate; several persons are behind Him, and the multitude are ranged along the front, apparently from their gestures crying out the unjust demand—"Away with him, crucify him." A pastichio.

1 *ft.* 6½ *in.* by 2 *ft.*—P.

In the Public Gallery of Hesse Cassel.

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163. A View in the Neighbourhood of a Town by Moonlight. Clumps of trees conceal a large portion of the town, but the steeples of two churches rise above their tops. A

party of six peasants are grouped round a fire in the centre of the foreground.

2 *ft.* by 2 *ft.* 9 *in.*—C.

In the collection of Mr. Sillems, Hamburg.

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164. A Village Fête. A company of thirteen villagers in front of two cottages. Engraved by Le Bas. *See* description, No. 577, Vol. III.

9½ *in.* by 13½ *in.*—P.

In the Hermitage Palace, St. Petersburg.

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165. The Smoker. A boor dressed in a bluish jacket, seated on a block, in a profile view, filling his pipe. A pot of embers and a paper of tobacco are on a stool before him, and a jug stands on the ground by his side. Two men are visible at the back of the room.

8½ *in.* by 6 *in.*—P.

In the Hermitage Palace, St. Petersburg.

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166. Milking the Kine. The view represents the meadow, land of a farm bounded on either side by rustic dwellings, and at the extremity by a belt of trees. Near the centre of the foreground stands a farmer in a yellowish coat with a stick in his hand, conversing with a neighbour, who is seated on the ground tieing his shoe; four cows and three sheep are in a group near them, and beyond these, is a herdsman leaning on his staff, and looking at a woman milking a cow. A peasant with a pack at his back, is passing a house on the left, near which grows a large tree of ample foliage. The appearance is that of a fine afternoon in the autumn of the year. An admirable picture.

2 *ft.* 8 *in.* by 3 *ft.* 10½ *in.*—C.

In the collection of Lord Coventry.

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167. Peasants in the Court of an Alehouse, striking balls through a ring. Engraved by Le Bas. *See* description, No. 582, Vol. III.

About 1 *ft.* 10 *in.* by 2 *ft.* 7 *in.*—C.

In the Palace of the Hermitage, St. Petersburg. Worth 300*l.*

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168. A Youth playing on the Flute. Engraved by Le Bas. *See* description, No. 583, Vol III.

9 *in.* by $7\frac{3}{4}$ *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 60*l.*

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169. A Village Fête, composed of about thirty persons. Engraved by Le Bas. *See* description, No. 584, Vol. III.

$10\frac{1}{2}$ *in.* by 13 *in.*—P.

In the Palace of the Hermitage, St. Petersburg. Worth 200*l.*

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170. Wild Duck Shooting. The view offers a sedgy stream, bounded by high banks and clumps of trees; in this sequestered spot are seven ducks, some of which are alarmed by the approach of a sportsman, who is seen cautiously ascending some rising ground on the left, with a gun in his hand. A most masterly and vigorous production. *See* description, No. 597, Vol. III.

1 *ft.* $4\frac{1}{2}$ *in.* by 1 *ft.* 8 *in.*—P.

Exhibited in the British Gallery, 1831 and 1838.

In the collection of the late Sir Abraham Hume, Bart.

Now Lord Alford's.

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171. A Company of eight Peasants assembled near a Large Cottage, situate on the right of the picture; three of them are seated at table, and one of these, wearing a light dress and a drab hat, sits with his back to the spectator; three others stand by in conversation, one of whom is an elderly man, in black, with his hands behind him; of the remaining

two, one has his face towards the wall. On the opposite side are two cottages, built on an eminence, in front of which are three men; beyond these are some clumps of trees; still more remote is a third house, on the bank of a river; and in the distance are discerned a church and a mill.

1 *ft.* 6½ *in.* by 2 *ft.* 5¼ *in.*—P.

In the collection of the Earl of Beverley.

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172. The Bargain Concluded. The view exhibits an enclosed court, with a large cottage on the right, which a woman is entering; near this is a youth guarding nine hogs, the sale of which appears to be the subject which occupies three farmers, and two of them are striking hands on the conclusion of the bargain; a pigsty is near the entrance to the yard, on the left. Painted in the artist's clear and silvery manner.

1 *ft.* 7 *in.* by 2 *ft.* 3¼ *in.*—P.

In the collection of the Earl of Beverley.

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173. Monkeys and Cats in a Barber's Shop, dressed, and mimicking the actions of men and women: one of the latter is admiring herself in a glass, and one of the former is occupied shaving off a cat's whiskers.

7 *in.* by 9 *in.* (*copper.*)

In the collection of the Duke of Brunswick.

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174. Monkeys regaling. The subject is represented as passing in a kitchen, in the middle of which is a party of four monkeys, regaling on fruit and wine; a fifth is perched on a stool, emptying his glass; a sixth, decked out with a cap and feathers, is also mounted on a seat in the opposite side; two more are on the floor, and six others in the back of the apartment. Painted with surprising spirit and dexterity.

1 *ft.* 2 *in.* by 1 *ft.* 5½ *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 150*l.*

175. Villagers regaling at a Country Alehouse. A group of five men are standing round a tub table. *See* description, No. 622, Vol. III.

Sold in the collection of George Morant, Esq., 1832, for 145 *gs.*

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176. Gamblers. The interior of a room, with a group of four artisans round a cask, which serves as a table; two of them are seated, playing at cards; one of these, wearing a blue jacket and a white apron, sits on a low chair, the other has on a yellow frock, and is crouched on a block; a third one of the party lolls on the table, and the remaining one stands by, with a pipe in his hand; in a receding part of the the room, and the opposite side of the picture, are five persons round the fire.

About 1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 200*l.*

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177. Autumn. A view, exhibiting a fertile country, in the neighbourhood of a town, offering on the right a rustic cottage, in front of which stands the mistress, surrounded with sacks of apples, &c., and at the window of the house is an old man: near the centre of the foreground are several peasants occupied loading a cart with apples; beyond these are others engaged preparing casks for wine or cider; and still more remote may be observed workmen felling trees. Engraved by Prenner.

2 *ft.* 6 *in.* by 3 *ft.* 7 *in.*—C.

Collection of M. Van Lankeren, Antwerp, 1835. 2000 *fr.* (80*l.*)

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178. Gamblers. A party of five tradesmen grouped round a table in the foreground of a room, two of whom are gambling; one of these, wearing a brown dress, stands on the right, leaning one hand on the table, and holding the dice in the other; his adversary, a cavalier, in a buff jacket, with a sword at his side, is seated opposite to him, with a pipe in

his hand; a third sits on the farther side of the table, smoking, and behind him stand the remaining two of the party. A brown cloak, and a hat decked with feathers, lie on a tub at the side; and in the back of the room are three men before the chimney.

1 *ft.* 5¾ *in.* by 1 *ft.* 11¼ *in.*—P.

Sold in the collection of Lord C. Townshend, 1835, for 98 *gs.*

In the collection of Mr. Vander Hoop, Amsterdam.

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179. The Midnight Visitor. The picture represents a lover, mounted on a ladder, breathing his tender tale to his fair love, who is seen at the first-floor window of the house. A cask, with various pots and pans, lies in the adjacent yard. A full moon lights up the scene.

14 *in.* by 10 *in.*—P.

In the collection of the Duke of Hamilton, Hamilton Palace.

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180. A Picture Gallery, decorated with about thirty-one pictures, after the most esteemed Italian masters. In the centre of the apartment is a gentleman (supposed to be the Archduke Leopold), habited in a suit of black, and bearing a cane in his hand, approaching a picture after Giorgione, held for his inspection by an attendant. A head of St. Peter, and a portrait of Titian, stand on the ground against a chair; a picture of St. Margaret, after Raffaelle, another after Veronese, and a third after Michael Angelo, are near them; in the opposite side of the gallery is the painter, standing by a table, with a drawing in his hand; two busts, and a quantity of studies, are on the table.

About 3 *ft.* by 3 *ft.* 6 *in.*—C.

Exhibited in the British Gallery, 1835.

Lord Brownlow.

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181. A Boor, advanced in years, having on a slouched hat, in which is stuck a pipe, seated, in the act of turning to an old woman, who has a pot of embers in her hand. Half-length figures. Painted in his Brouwer manner.

8 *in.* by 5 *in.*—P.

In the possession of Mr. Donaldson, Edinburgh.

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182. A Boor, wearing a scarlet cap, seated, lighting his pipe; an earthen cruise stands on the floor by his side, and three men are round a fire in the back of the room. *See* description, No. 259, Vol. II. A clear, silvery-coloured picture.

7 *in.* by 8½ *in.*—P.

Purchased by Messrs. Smith of Lord Wharncliffe in 1841, and sold to William Theobald, Esq.

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183. Villagers Merry-making. The company consists of about thirty persons, assembled in the enclosed court of a country alehouse, situate on the right of the picture; here two couples are seen dancing to the music of a bagpipe, played by an old man mounted on a cask by the side of the fence; a cosey couple sit near him. In the opposite side of the court are a woman with a child in her lap, another child by her side, and a man leaning on the back of her chair: close to this group are three boon companions chatting together. Near the centre of the foreground are two artisans, who appear to have freely indulged in the good cheer of the occasion; one of them leans against a post, the other sits with his head resting on his arms; near these the artist has significantly introduced two pigs. Upon a road on the opposite side, are four women conducting home three drunken men. An excellent production.

4 *ft.* 9 *in.* by 7 *ft.* 7 *in.*—C.

In the Public Gallery at Hesse Cassel.

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185. The Woodcocks. The interior of a cottage, on the right of which is placed a table, covered in part with a white cloth, and on it are a brace of woodcocks and a basket of apples. An old chair, a cask, a copper pot, a jug, and a variety of other objects, are distributed round the table; above which hangs a pouch, a candlestick, and a bottle. In the opposite side is a youth with a plate in his hand. Admirably painted.

1 *ft.* 2½ *in.* by 1 *ft.* 5½ *in.*—P.

Exhibited in the British Gallery 1836, and then the property of Joseph Barchard, Esq.

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186. Two Men standing in Conversation with a Woman seated by the roadside. *See* description, No. 641, Vol. III.

Sold in the collection of Mons. Francken, of Lokeren, 1838, for 3300 *fs.* (133*l.*)

Bought by Mons. Tensé of Lille.

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187. The Flight into Egypt by Night. *See* description, No. 642, Vol. III.

Sold in the collection of Mons. Francken, 1838, at Flanders, for 880 *fs.* (35*l.*)

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188. Reposo of the Holy Family. This pastichio, in imitation of the style of Tintoretto, represents the infant Saviour lying on the ground, and Joseph seated, playing on a pipe. The Virgin, and two peasants, are standing near, looking at the Babe and listening to the music.

8 *in.* by 12½ *in.*—P.

Sold in the collection of Lady Hampden, 1834.

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189. Portrait of a Venetian Senator, done in imitation of the style of Titian, and represented in a fur mantle.

9 *in.* by 6½ *in.*—P.

Sold in the collection of Lady Hampden, 1834. 11½ *gs.*
—— Hanmer Esq.

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190. Diana and Nymphs Bathing. The view exhibits a hilly and finely-wooded country, divided by a lucid stream, on the bank of which are two nymphs; one of whom is reclining on the grass, the other is entering the water. Done in imitation of the manner of Palma Vecchio.

8½ *in.* by 12 *in.*—P

Sold in the collection of Lady Hampden, 1834. 14 *gs.*
Mr. Norton.

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191. Nereides bearing in their Arms the Body of the Drowned Leander. Painted in imitation of Domenico Fetti. This picture very nearly resembles, in its composition, No. 656, Vol. III.

Sold in the collection of Lady Hampden, 1834. 21 *gs.*
Mr. Norton.

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192. Love overcoming a Satyr. A pastichio in imitation of Annibal Carracci.

9 *in.* by 6½ *in.*—P.

Collection of Lady Hampden, 1834. 14 *gs.*
Mr. Norton.

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193. Portrait of a Lady. A pastichio.

Collection of Lady Hampden, 1834. 12½ *gs.*

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194. Venus endeavouring to detain Adonis from the Chase. A pastichio in the manner of Titian.

9 *in.* by 6½ *in.*—P.

Collection of Lady Hampden, 1834. 13 *gs.*

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195. Storks. The view represents a solitary scene, with a pool of water overgrown with bulrushes and other aquatic weeds; here five storks are seen patiently watching for their prey, and a sixth is descending on the wing to join its companions. The birds form the principal objects in the piece, and are painted with admirable truth to nature. The landscape is also clear, and delightfully fresh in its colouring.

1 *ft.* 2½ *in.* by 1 *ft.* 9 *in.*—P.

In the collection of the Duke of Rutland, Belvoir Castle.

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196. A Company of Artisans enjoying their Pipe and Pot. The interior of a Flemish alehouse, on the right of which is a social company of seven artisans, grouped round a projecting chimney. One of them, wearing a green jacket and a red cap, is seated at the side, with one hand tucked in the breast of his jacket, and holding a pipe with the other; a jug and a cloth are on a little table by him; his attention, as also that of several of his companions, is directed to an elderly man, wearing a tawny yellow jacket and a brown apron, seated in the centre, with a jug in one hand, and a glass in the other, who is apparently suspending his draught while he finishes some interesting story. A dog, together with some bricklayer's tools, earthen pans, and other objects, fill up the rest of the foreground. A second jovial party are seen in an inner room.

1 *ft.* 11½ *in.* by 2 *ft.* 1¼ *in.*—C.

Exhibited in the British Gallery, 1834.

In the collection of the Marquis of Westminster.

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197. Woodmen. This capital picture represents a forest in a hilly country, under the appearance of a brilliant sunset. The composition offers on the left, a pile of lofty rocks, surmounted by trees, at the base of which are two men carrying

a stick of timber, while a fourth, having the garb of a master, dressed in a scarlet jacket and a white cap, stands near, with a stick in one hand, and pointing with the other to the place where they are to deposit it. This is painted with a most masterly hand, and in a vigorous tone of colouring, rich with the hues of the departing luminary. *See* No. 401, p. 365, Vol. III.

About 5 *ft.* 6 *in.* by 6 *ft.* 6 *in.*—C.

Exhibited in the British Gallery, 1840.

In the collection of Sir Charles Sullivan, Bart.

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198. A Company of about thirty-six Peasants, regaling near some cottages. Two groups, consisting of ten men in each, occupy the foreground; and the third group, composed of several women who are struggling together in some game, are at some distance on the left, in front of a house. Painted in a brown hue of colouring. *See* No. 510, Vol. III.

This picture was purchased at Brussels by Lord Burghersh, 1840, for his Grace the Duke of Wellington.

Exhibited in the British Gallery, 1841. Mr. Nieuwenhuys.

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199. The Spy, or Le Corps de Garde des Singes. *See* description, No. 310, Vol. III., and for size, read,

1 *ft.* $1\frac{1}{4}$ *in.* by 1 *ft.* $7\frac{3}{4}$ *in.*—P.

Collection of the late Count de Perregaux, 1841; 3000 *fr.* and 5 per cent. Bought in at 126*l.*

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200. Two Monks of different Orders sitting together near a Cave, apparently discoursing on the subject of the crucifixion. One of them holds a book, the other a staff. Upon a stone table before them are a crucifix, a skull, and an hour-glass; some books lie at its feet. This clever picture is painted with the effect of Rembrandt.

3 *ft.* 3 *in.* by 2 *ft.* 6 *in.*—C.

In the collection of Sir Bethel Codrington.

201. Monks at their Devotions. The interior of a lofty cavern, within which are seen a priest performing service, and a number of monks and peasants kneeling around him. Near the entrance to the cave is a monk in conversation with two men ; and another appears to be talking with a woman. On the left of the picture is a man taking care of two horses.

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202. (The Companion.) Gipsies. A Landscape, representing a hilly country, with a ruin in front, near which is a party of gipsies, one of whom, wearing a yellow cloak, is telling a peasant his fortune ; and at the same time an arch rogue of a boy is picking his pocket. Nearer the spectator is a tall woman, with a staff in her hand ; and on the left is another of the tribe washing linen in a brook. Beyond the latter are several more round a fire.

About 2 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—C.

Exhibited in the British Gallery, 1835.

In the collection of Lord Yarborough.

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203. The Social Couple. The woman is lighting her pipe. *See* description, No. 679, Vol. III.

Sold in the collection of George Morant, Esq., 1832. 76 *gs.*

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204. The Industrious Housewife. A woman scouring a pot, &c. *See* description, No. 135, Vol. III. This admirable picture is painted in the most esteemed manner, and abounds with culinary and household utensils, disposed in picturesque groups ; two haddocks lying on the floor are exquisitely pencilled.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840. 270 *gs.*

In the collection of the Baron A. de Rothschild.

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205. Les Francs Maçons. A company of six artisans, two of whom are playing at cards. *See* description, No. 568, Vol. III.

Sold in the collection of the late Sir Simon Clarke, Bart., by Christie and Manson. 630 *gs.*

Bought by Charles Cope, Esq.

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206. Villagers Merry-making. The company consists of twenty-four persons, among whom are a couple dancing to the sound of a bagpipe. *See* description, No. 94, Vol. III.

Sold in the collection of the Hon. Lady Stuart, by Christie and Manson. 215 *gs.*

Bought by Mr. Chaplin.

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207. Bowl Players. A company of sixteen villagers, in front of an alehouse. *See* description, No. 93, Vol. III.

Sold in the above collection, 1841. 165 *gs.*

Bought by Mr. Smart.

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208. A Grand Kermis, or Village Festival. *See* description, No. 44, Vol. III.; and read, for size,

2 *ft.* 6½ *in.* by 3 *ft.* 5 *in.*—C.

In the collection of Mme. Hoffman, Haarlem.

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209. A Village Festival. Engraved by Le Bas, under the title of "Les Environs d'Anvers." *See* description, No. 195, Vol. III.; and read, for size,

1 *ft.* 10¼ *in.* by 2 *ft.* 6⅛ *in.* (*copper.*)

This picture was sold in the collection of M. du Tartre, 1804, for 16,150 *fs.* (645*l.*)

Purchased by Mr. Arteria with the Boursault Collection, 1834, for Edmund Higginson, Esq.

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210. Le Chapeau rouge. Interior of an estaminet, in which is a company of about thirteen persons, two of whom are playing at cards, &c. Engraved under the above title. *See* description, No. 483, Vol. III.; and read, for size,

1 *ft.* 6½ *in.* by 2 *ft.* 2½ *in.*—P.

Purchased with the Boursault Collection for E. Higginson, Esq.

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211. Le Berger endormi. A landscape, representing a hilly scene, on the foreground of which is introduced a shepherd reposing, while his cattle browse around him. On the right is a brood of ducks. Some buildings are on the summit of the hill. The effect is that of approaching rain.

1 *ft.* 4¼ *in.* by 1 *ft.* 11⅝ *in.*—C.

Purchased with the Boursault Collection for E. Higginson, Esq.

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212. L'Homme à la Chemise blanche. The composition presents a group of three convivial fellows arranged round a cask, enjoying their pipes and pot. One of them, stripped to his shirt, is seated, lighting his pipe; a second, dressed in green, rests his arm on the barrel, with a pipe in his hand; and the remaining one is standing. A company of four persons are warming themselves at a fire in the back of the room; and an old woman is entering the apartment at a side door. The accessories consist of a jug placed near the first-noticed person, a glazed pan, and a stool with a pan on it.

1 *ft.* 1¼ *in.* by 1 *ft.* 7½ *in.*—P.

Purchased by Mr. Arteria with the Boursault Collection for Edmund Higginson, Esq.

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213. The Armourer. The principal interest in this picture consists of a quantity of armour, of a costly description, disposed in picturesque groups, in an apartment in which is

seated a man examining an ancient gun. In a receding part of the scene may be noticed four men working at a forge.

1 *ft.* 10¼ *in.* by 2 *ft.* 7 *in.*—P.

Purchased by Mr. Arteria for Edmund Higginson, Esq.

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214. Odd or Even? A company of artisans grouped round a table at the door of a country alehouse, only a small portion of which is seen, occupying the right of the picture, having a high fence of boards at its extremity, which form an angle with the house; here five men have congregated round a table, and four of them have their attention directed to an old man, wearing a buff-coloured jacket, who stands at the end of the table, on which he rests his left hand, while the right is raised and closed; and from the expression of his countenance he appears to be demanding the question of "odd or even?" of a young man in a blue dress, who sits on a stool in front of the table. Of three others, two are standing, and the third is seated, leaning his elbow on the table, and supporting his head on his hand. The hostess stands at the door of the house, with an empty jug her hand. A second party are seen at the extremity of the court, in the opposite side.

1 *ft.* 1 *in.* by 1 *ft.* 3¾ *in.*—P.

Sold in the collection of the late Count Perregaux by Mons. George, 1841; 11,800 *fr.* and 5 per cent. (495*l.*)

Imitator of D. Teniers.

Knupfer. There is a picture by this master in the collection at Hesse Castle, which so closely resembles the style of Teniers as to leave little doubt of the capability of the artist to have painted many objects almost deceptively like him.

SUPPLEMENT

TO THE WORKS OF

JAN STEEN.

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1. The Conversation. A lady attired in a pale blue silk dress, and a white apron, seated at a table, leaning forward to speak to a gentleman who stands on the opposite side with a pipe in his hand. An antique stool with a cane against it, a wine cooler, and a little dog, are in front; and on the further side of the table sits a gentleman leaning his head on his hands, listening to the passing conversation. Other persons are in the back of the room, and a lady is seen in an adjoining apartment. A highly finished work.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 150 *gs.*

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2. The Reluctant Bride. About twenty-seven persons are assembled in a room on the occasion of a wedding between an ill-matched couple: the bride, a fine woman, whose robust form and sorrowful countenance bespeak a prior attachment, has united herself to an old man, and the latter is tenderly enticing her to ascend the stairs to a side chamber, at the entrance to which are a man and a woman, the latter of whom significantly holds up a candle, on which is an extinguisher; at the same time a young urchin is endeavouring to

push her on. In the opposite side of the apartment is a long table covered with the remains of a bridal feast, and several of the guests are still seated at it. In a more retired part of the room is a motley group of rabble hallooing and laughing at the passing scene; among these are a fiddler and a player on the *rommelpot*. This picture abounds with broad humour, and is painted with admirable spirit.

1 *ft.* 2 *in.* by 1 *ft.* 5½ *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 250 *gs.*

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3. The Music Lesson. The subject is composed of four figures, of whom the principal is a tall stout lady dressed in a blue jacket and a yellow silk skirt, seated with her back to the spectator, playing on a pianoforte: her attention, as also that of a gentleman who sits by the side of the instrument, is directed to a merry fellow who appears to have just entered the apartment, and is putting his arm round the neck of a young woman to embrace her, at the instant she is about to pour out a glass of wine. A picture of Venus and a satyr hangs against the wall.

2 *ft.* 11 *in.* by 2 *ft.* 6¼ *in.*—P.

Bought by J. Woodin, Esq., in Amsterdam, 1838.

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4. The Love-sick Maid. A pretty young woman, dressed in a gray jacket bordered with ermine, and a scarlet skirt, seated, leaning her head back on a pillow: her medical attendant, a good-humoured portly man, stands by, feeling her pulse, and at the same time listening to some long story which a woman at his side is recounting. Upon a covered table in front, are books and other objects. Painted in the artist's most engaging style, free and delicate.

2 *ft.* ½ *in.* by 1 *ft.* 8 *in.*—P.

In the Hermitage Palace. Worth 250 *gs.*

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5. Jan Steen partaking a Refection of Oysters. The scene represents the interior of a room, hung with tapestry, and adorned with a richly-carved marble chimneypiece; here the ingenious artist has introduced a portrait of himself, seated at a covered table eating oysters, which an old woman standing on the right is opening: at the same time a pretty young woman, dressed in a brown silk jacket bordered with white fur, is presenting him a glass of wine. A boy, wearing a gray dress, is also in attendance with a jug of liquor in his hand. On the left of the picture is a carved stool, on which are placed a cut lemon, and a dish of oysters; a dog, admirably painted, and an antique chair with a sword lying against it, are also introduced. Through a doorway at the end of the apartment are seen a gentleman and a lady descending some stairs.

3 *ft.* 4½ *in.* by 4 *ft.* 4 *in.*—C.

Collection of Mons. Lormier, 1763, 950 *flo.* (85*l.*) Bought by Captain Baillie.

Now in the collection of the Earl of Lonsdale.

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6. The Love-sick Lady. This beautiful picture represents a lady, dressed in a green velvet jacket bordered with ermine, and a white satin petticoat, seated in the middle of a handsome apartment, reclining her head in a disconsolate manner on her hand, resting her elbow on a pillow. A doctor stands by her with a bottle in his hand, and is looking round with a significant smile to an elderly woman, near whom is a boy. Upon a table covered with a Turkey carpet, lies a mantle of a bluish colour; a plate containing lemons is on the table. At a door at the end of the apartment is seen a servant taking a letter from a gentleman.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—C.

In the collection of the Duke of Mecklenburg, Ludwigslust.

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7. The Love-sick Lady. A pretty young woman, attired in a red velvet jacket and a silk skirt, seated by the side of a bed, with one hand on her waist: behind her stands an elderly woman pouring out some refreshing beverage. At a table covered with a Turkey carpet, placed on the opposite side of the apartment, is a doctor writing a prescription; at the same time, a youth seems desirous of showing him the contents of a bottle. A gentleman and the maid-servant are seen at a door at the extremity of the room.

2 *ft.* by 1 *ft.* 6 *in.*—P.

Sold by Mons. Noé of Munich, to an English gentleman, 1834, for 200*l.*

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8. The Sick Lady. The medical professor, having the appearance of a most respectable elderly gentleman, habited in a suit of black, a brown cloak cast over his shoulder, and a low black cap on his head, stands in the centre of an apartment, carefully consulting the pulse of a young lady, seated in an antique arm-chair, with her head reclining on a pillow: her attire consists of a silver-gray silk jacket bordered with ermine, and a yellow silk skirt. A *chaufpied* with a bottle on it is on the floor, and various appropriate objects are in the back of the room. This very excellent picture combines the highest qualities of Jan Steen, with the delicate execution of Metsu.

2 *ft.* 4½ *in.* by 2 *ft.* ½ *in.*—C.

In the collection of Mr. Vander Hoop, Amsterdam.

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9. The Love-sick Lady. The interior of a chamber, in the centre of which stands a medical man of a lean and masculine countenance, dressed in a suit of black, bending forward, writing a prescription for a young woman who lies in a bed behind him, and whose malady is inferred by a picture of two lovers which hangs against the wall. The mother

of the patient stands by the doctor, looking with a significant smile at his grave face; and near her are the nurse and a young rogue of a boy with a syringe in his hand. The figure of a cupid is over the arched door in the back of the room. This, like the preceding, merits the warmest commendations.

2 *ft.* by 1 *ft.* 7½ *in.*—P.

In the collection of the Baron Verstolke de Solen, Hague.

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10. The Doctor attending a Lady *enceinte.* The principal group consists of a lady, a female attendant, and a doctor; the former, a pretty woman with light brown hair, dressed in a gray satin jacket and a reddish silk petticoat, is recumbent on a couch, on the farther side of which stands the doctor, habited in a fancy dress, bending over his patient, feeling her pulse; at the same time, a jolly good-humoured fellow is seen approaching, bearing in one hand a pasty pie, and in the other a jug. More retired in the apartment are a woman opening oysters, a man with a glass of liquor in his hand, and another quitting the room. A dog lies asleep in front. Painted with great delicacy in the style of Metsu.

1 *ft.* 7 *in.* by 1 *ft.* 2½ *in.*—P.

Collection of William Hastings, Esq., by Messrs. Christie and Manson, 1840.

Bought by Mr. Chaplin. 111 *gs.*

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11. The Love-sick Lady. This picture very nearly corresponds in its composition with No. 118, Vol. IV. Upon a table placed in front of the apartment, are a glass, a bottle, and a paper; and near this object is a dog.

This, together with many other fine pictures, were presented to the city of Edinburgh, by the late Sir John Erskine, Bart., forming the chief ornaments in the museum of that city.

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12. The Sick Lady, and her Medical Attendant. A fat cook, and a woman opening oysters. *See* description, No. 77, Vol. IV.

Sold in the collection of Mons Biré, Paris, 1841, 5600 *fr.* (224*l.*)

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13. The Sick Lady. This beautiful and highly finished picture, represents a young lady of fair complexion, dressed in a gray silk jacket bordered with ermine, and a scarlet skirt, seated on the right of the picture, reclining her head on a pillow supported by a large book placed on a covered table; before her stands a grave-looking doctor of a meagre countenance, habited in a brown dress, and a black cloak; his importance is such, that he retains on his hat, while his whole attention is directed to the lady, bending forward and counting the beatings of her pulse. On the farther side of this group stands a middle-aged woman (perhaps intended for the mother), who appears, by the motion of her arm, to be addressing the doctor. A picture of Venus and Adonis (an allusion to the malady of the lady) is suspended in the back of the apartment.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—P.

Sold by Messrs. Smith, to William Theobald, Esq., 1842.

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14. The Love-sick Lady. The scene exhibits a handsome apartment, in which a lady, attired in a velvet jacket bordered with ermine, is seated, leaning her left elbow on a table, and holding out her right hand to her medical attendant, while he feels her pulse; beyond them stands a young woman, with her hands significantly crossed on her waist, indicating at the same time by her countenance the inutility of medical advice. Described from a copy.

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15. The Love-sick Lady. Like the preceding, the subject is introduced in a suitable apartment, with a bed in it, a picture on the wall, and a cupid over the door. The patient, a young lady, dressed in a scarlet velvet jacket, bordered with ermine, and a bluish-gray silk skirt, is seated at a table, leaning her arm on a cushion, holding a letter in one hand, and extending the other to the doctor, who is feeling her pulse. An elderly woman (probably intended for the mother) stands behind, watching the movement of the doctor's countenance. An excellent work. *See* No. 146, Vol. IV., for size.

In the Munich Gallery. Worth 200 *gs.*

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16. The Village Doctor. The surgical operator, dressed in a brown jacket and apron, and a drab hat, and with a case of instruments attached to his girdle, is bending forward, carefully removing a plaster from the ear of a patient, while the wife of the man stands by, with a basket on her arm, observing the operation. A variety of objects relating to the science are distributed about the place.

1 *ft.* 1 *in.* by 10 *in.*—P.

Exhibited in the British Gallery, 1837; M. J. Barnes, Esq.

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17. The Pet Pigeon. A youthful couple sitting affectionately together on the foreground of a landscape, amusing themselves with a white pigeon which is perched on the arm of the maiden. Three other pigeons are near them. Beyond this group is an elderly man with a fowl in his hand, which he appears to have just taken from a basket. Painted in a free and broad style.

2 *ft.* 1 *in.* by 2 *ft.* 7 *in.*—C.

Anonymous collection, by Christie and Manson, 1826. 35 *gs.*

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18. Boors Quarrelling. The subject is composed of twelve figures assembled in a cabaret; in which, most of them having freely indulged in the glass, are terminating their disputes with a battle. Amidst the scene of bustle and confusion is seen a woman struggling on the ground with a toper, who is attempting to strike her with a jug; at the same instant a savage-looking fellow is drawing his sword to join the encounter. The scene of noise and hubbub appears to have no effect upon a fiddler, who, mounted on a table, still continues to strum his instrument; neither does it affect the nerves of a fat fellow sitting composedly in the chimney-corner smoking his pipe. A freely painted picture.

About 2 *ft.* by 2 *ft.* 6 *in.*—C.

Formerly in the collection of Mons. Dubois, a dealer in Paris, 1835, price 2500 *fr.* (100*l.*)

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19. The Naughty Child disgraced. St. Nicholas's day. The scene exhibits a house of a picturesque appearance with a dwarf railing in front; here a group of thirteen persons, most of whom are children, have assembled. On the left sits a well-dressed farmer, who has suspended filling his pipe, and is looking at a girl advancing towards him with a cup in her hand, and a red paper attached to her breast; she is followed by an older girl who holds up her skirt: the disgraced child attracts the attention of her companions, one of whom is a boy with a hoop; another, somewhat younger, has a toy in his hand. On the farther side of the railing are a woman with a child, and an old man; the latter is reaching over to put a piece of money into the cup. An excellent work of the painter.

About 2 *ft.* by 1 *ft.* 8 *in.*—P.

Sold in the collection of Mons. Dubois, Paris, 1840, 9000 *fr.* (360*l.*)

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20. The Admonition. A young woman, dressed in a blue jacket with yellow sleeves, and a dark gray petticoat, seated in a profile view, with her arm resting on the back of her chair, and a glass in her hand; her attention is directed to an elderly woman, seated, leaning on a table, and by her expression and gesture, giving some useful advice to her friend. A pewter jug and a cake are on the table. Painted in a neat manner, and subdued tone of colouring.

12 *in* by 11¼ *in.*—P.

Collection anonymous, by Christie and Manson, 1836. 15½ *gs.*

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21. The Dancing Dog. A composition of eleven figures. *See* No. 17, Vol. IV.

Exhibited in the British Gallery, 1838.

In the collection of Sir Charles Coote, Bart.

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22. The Schoolmaster. The composition of this picture corresponds very nearly with No. 21, Vol. IV. The figures are here entire, and the blubbering boy has let fall a paper which lies at his feet. The size differs considerably from that one; this being only

15 *in.* by 12 *in.*—C.

In the collection of Mons. Geeland, of Antwerp.

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23. Girl frying Cakes. The subject is composed of two girls and two boys: one of the former, dressed in a blue jacket and a brown skirt, is seated on the floor in front, holding a pan over the fire, looking at the same time round at a dog which is jumping up against a boy who is pinching a kitten's ear; and the other girl sits in a chair with a cake in her hand; the remaining boy stands by, holding out a spoonful of milk.

2 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—P.

Sold in the collection of M. Braamcamp, 1771, 850 *flo.* (76*l.*)

Subsequently in the possession of Sir Charles Bagot, Mons. Heris, and Mr. Bently.

A picture corresponding with the preceding, described No. 23, Vol. IV., is attributed in error to the sale of the Braamcamp Collection.

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24. The Bedchamber. A young woman, attired in a blue jacket bordered with ermine, and a red skirt, seated on the side of a bed pulling on her stockings. A pet dog lies on the pillow by her, and a pair of slippers are on a mat at her feet. A carefully finished production.

About 1 *ft.* 6 *in.* by 1 *ft.* 1½ *in.*—P.

Formerly in the possession of Mr. Hargraves, of Liverpool, an artist and dealer, and lately in that of Mr. Gritten.

The preceding is a repetition in small, of a picture in the Royal Collection.

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25. January and May. The scene exhibits a bedchamber, and the principal group in the composition consists of two women and a man placed in the centre of the apartment: the latter, personifying the winter month, is a meagre and decrepid old man, wearing an orange-coloured robe, and a red cap, seated in an arm-chair taking a cup of egg wine, which his young wife has just given him, and is now presenting him some biscuits which she has taken from a plate held by the other woman; more retired in the room is a maid warming a bed, and in the opposite side is the paramour of the wife in conversation with another woman. At the same instant the doctor is seen entering.

1 *ft.* 7 *in.* by 1 *ft.* 2 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 150*l.*

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26. The Concert. The view represents the terrace of some mansion, with a large block of gray stone like a monu-

ment on the left, near which are a young woman and two men: the former, attired in a yellow petticoat, a pale red bodice, and black headgear, is seated holding an open music-book on her lap; one of the latter sits on a tub, and is seen in a hinder view raising a glass to his lips; the remaining person is on the farther side of the monument, playing on a guitar. Near a balustrade on the opposite side of the picture is a basket of fruit on the ground. Painted with the taste and delicacy of Metsu.

1 *ft.* 5½ *in.* by 2 *ft.*—C.

In the collection of the Hon. Long Pole Wellesley, Brussels.

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27. A Twelfth Night Scene, distinguished by a youth seated on the step of a door, indisposed. *See* description, No. 52, Vol. IV.

Now in the collection of Mons. Vander Schrick, of Louvain.

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28. The Tric-trac Players. Five men and a woman. *See* description, No. 134, Vol. IV.

Now in the collection of Mons. Vander Schrick, Louvain.

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29. Kermis-Time. A jovial party, composed of fifteen persons assembled in a large room, amongst whom the most conspicuous is a fine young woman, wearing a scarlet petticoat, seated suckling a baby; close to her left is a boy beating a drum, and near these is a woman with a plate in her hand. A little retired on the right, are merry companions at table, one of whom sounds a trumpet in honour of a man who is mounted on a chair emptying at a draught a long glass of liquor. On the opposite side are seen a woman cooking poffertjes (or cakes), and four others partaking of the hilarity of the occasion. A cradle, a triangular stool with a jug and a plate of cakes on it, a basket containing

various sweets, and other objects, contribute to the composition of this very excellent picture.

2 *ft.* 9½ *in.* by 3 *ft.* 3½ *in.*—C.

In the collection of Mons. Le Baron Delessert, Paris.

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30. A Woman stealing a Cloak. The interior of a room, in front of which is a fine comely woman, dressed in a black gown, and a brown silk petticoat, reclining lazily along a form, holding a pipe between the fingers of her right hand, while the left is thrown carelessly over the knee of an old fellow, who, with a goblet in his hand, appears to be stammering out some drunken compliment to his doxey. Two fiddlers at the entrance to the apartment are eyeing with archness an old woman who is stealing a mantle from the top of a partition.

1 *ft.* 9 *in.* by 2 *ft.* 1 *in.*—P.

Sold in a collection at Rotterdam, 1833, 1500 *flo.* (135*l.*)

Now in the collection of Mr. Vander Hoop, Amsterdam.

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31. Moses striking the Rock. The view exhibits a mountainous country, over which are distributed groups of the wandering Israelites. Their leader, Moses, appears to have just performed the miracle, and while the cooling stream flows fresh from the rock to quench the parching thirst of the eager multitude, he is returning thanks for the gracious supply. *See* brief notice, No. 38, Vol. IV.

Sold in the collection of Count Robiano, Brussels, 1837, 7200 *fr.* and 10 per cent. (312*l.*)

Bought by Mr. Nieuwenhuys.

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32. The Jovial Cavalier nursing his Lass. A cabaret, in which are four men and a woman; one of the former, a

cavalier, wearing a hat decked with feathers, is seated with his back to the spectator, holding a fine buxom woman on his knee; near them is a servant coming up from a cellar: more within the room stands a covered table with viands on it, of which a social party are prepared to partake; in the interval their attention is arrested by the cavalier and his lass. Upon a form placed on the foreground, are a glass, a pot of embers, and a cloth. A group of three persons are near a window at the end of the apartment. This very clever picture is painted with the delicacy of Metsu.

1 *ft.* 2¾ *in.* by 1 *ft.* 7 *in.*—P.

In the collection of Abraham Robarts, Esq.

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33. The Itinerant Quack Doctor. This spirited production offers a view in the vicinity of a hamlet, where about eighteen villagers have congregated around a sharp-visaged man in years, who stands on a platform energetically descanting on the virtues of a nostrum, which he holds to the view of his credulous auditors, among whom may be noticed on old man on an ass, behind which stands a stout artisan. The success of the quack's rhetoric is evinced by a simple peasant, who is seated behind the emperic, suffering a man to hold his head while a woman performs an operation under his ear. On the left is seen a deformed old woman wheeling up a drunken man. A little retired from these stands a table, on which are displayed the nostrums of the charlatan. *See* No. 47, Vol. IV., improved.

In the Public Museum at Amsterdam.

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34. The Fête of St. Nicholas. *See* No. 55, Vol. IV.

Sold in the collection of Sir Charles Bagot, K.G.C.,1836. 54 *gs.*

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35. Peasants Feasting and Merry-making in front of a Country Alehouse of a picturesque appearance. The subject is composed of about twenty persons, five of whom are grouped round a table on the right, under a pent overspread with vine; among them is a woman in a blue dress with a child; a merry fellow taking a woman by the hand; and a fond couple at the end of the table. On the opposite side of the scene, are a couple dancing to the sound of the flute and hurdy-gurdy, the former played by a man standing on a tub near a tree. The distance exhibits a hilly landscape. This picture appears to have been done in imitation of Ostade.

1 *ft.* 4 *in.* by 1 *ft.* 7 *in.*—P.

Sold by Messrs. Smith to Sir P. O'Rial, Paris.

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36. Oranje Boven. A company of twenty-one persons assembled in a large room, apparently commemorating the ascension of William III. to the Stadholdership (as his portrait adorns the chimneypiece); most of them have partaken freely of the good cheer of the house, and their zeal and patriotism are proportionably excited. A toast suited to the occasion has been proposed, and the landlord, in order to evince his ardent devotion to the cause, bends on one knee in front, and while emptying the goblet of wine, grasps a naked sword in his hand; this act of heroism attracts the notice of several of the company, among whom is a fine woman turning round in her chair to witness the performance; two others (one of whom is seated at a long table with several guests) are cordially joining hands; and a third is jovially raising his glass and hailing the hero. On the opposite side is a company of politicians grouped round a table, listening to an old man reading a gazette. In every part the eye discovers such a display of character, and exquisite humour,

accompanied by delicate yet masterly execution, as justly entitle this picture to be ranked among his best productions. Engraved in the dotted manner by Hunin.

1 *ft.* 5¾ *in.* by 2 *ft.*—P.

In the collection of Mr. Rombouts, at Dordrecht.

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37. The Drunken Woman. The scene represents a street of a village, where a droll-looking fellow is standing at the door of a house speaking to a woman within it, and these, together with two persons at the window, have their attention directed to two men who have just arrived with a drunken woman in a barrow, and are about to lift her out of it. A boy stands by with a pail and a bottle in his hand; another boy and a girl are behind enjoying the fun. At some distance off is a woman at a well.

2 *ft.* 10½ *in.* by 3 *ft.* 5 *in.*—C.

Collection of Edward Solly, Esq., 1837, by Messrs. Foster and Son. 82 *gs.*

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38. A Merry Musical Party. A group of seven persons, of whom two are children, most of them disposed round a table, in the centre of an apartment, one of whom is a young woman, seated with her back to the spectator, having a child in her arms; on her right are seated an elderly woman and a jovial old man, singing a ballad together, which the former has in her hand, while the latter raises his glass to give effect to the chorus; at the same time a youth is playing merrily on the bagpipes, and two children are amusing themselves with a silver coffee-pot. A free and vigorous production.

13½ *in.* by 11½ *in.*—P.

In the collection of the Baron Nagel Van Ampden, Hague.

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39. The Dupe. The subject is composed of a portly gentleman and two women; the former, seated with a pipe in his hand, which he has just withdrawn from his lips, is looking good-humouredly round at a young woman who sits by his side, and, while thus engaging his attention with her artful smiles, is picking his pocket; in this she is aided by an old woman who stands behind, with a glass of liquor in one hand, and a toy in the other. The painter has ingeniously introduced himself, leaning on the half-door of a house, witnessing the scene.

12 *in.* by 10 *in.*—P.

In the collection of Mr. Rombouts at Dordrecht.

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40. Jan Steen quitting with Regret a Convivial Party. *See* description, No. 67, Vol. IV.

Sold in the collection of M. M. Francken, Lokeren, 1838, for 2292 *fs.* (92*l.*)

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41. A Village Surgeon dressing a Man's Leg. *See* description, No. 68, Vol. IV.

Sold in the collection of M. M. Francken, 1838, for 770 *fs.* (31*l.*)

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42. Esther before Ahasuerus. The scene exhibits a splendid hall, from the ceiling of which is suspended a gray silk curtain. The king, magnificently apparelled, has just risen from his throne, and with his sceptre in his hand is bending benignantly towards Esther, who is supported, while fainting, by two female attendants. Haman is seen seated at a table on the right of the throne, evidently alarmed at the success of the Jewess, and turning for advice to his secretary,—a portly man, who sits at the same table; several officers of state and a dwarf are distributed around

the throne. About sixteen figures form the composition of this brilliant and energetic picture.

3 *ft.* 5 *in.* by 2 *ft.* 8½ *in.*—P.

In the Hermitage Palace, St. Petersburg.

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43. A Smoker with his Pipe, and a woman sleeping. Interior of a room, garnished with a variety of appropriate objects. In the centre, are seated a man and a woman at a table, and the latter having enjoyed too freely in the glass, and overcome by sleep, is resting her head on the table, while her companion, a jovial artisan, continues to regale on his favourite pipe and glass. A leathern bottle, a plate, and a knife, are on the table.

15½ *in.* by 12½ *in.*—P.

In the Hermitage Palace. Worth 120*l.*

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44. The Peasant and Satyr. The composition exhibits, on the left, a fine comely woman, dressed in a grayish jacket, and a green skirt, seated in front, with a basin and a ladle in her hands; her attention is dir ected to a satyr, who is seen in a profile view on the opposite side, with a rugged staff in his hand; he appears to have just risen from table, and is uttering his moral maxim, "that he would not keep company with a man who blew hot and cold with the same breath." The peasant, a portly man, seated on the farther side of a table, still continues to blow his porridge; behind the latter is an old woman, with a stoop in her hand. A boy and a girl, the latter eating soup, complete the subject. *See also* No. 72, Vol. IV., for a similar composition.

3 *ft.* 9 *in.* by 2 *ft.* 9 *in.*—C.

Imported by Mr. Chaplin.

Sold in the collection of Mr. Stuart, by Messrs Christie and Manson. 71 *gs.*

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45. Villagers regaling in an Arbour of a Guinguette. The group is composed of a respectable-looking tradesman, with his wife and child, sitting at table, on which are two empty dishes, two platters, and some bread. The former person sits at his ease, with one leg on the form, eating a herring, for a morsel of which a spaniel is watching. The female has a jug in one hand, and a glass in the other, the latter of which she holds to the lips of her child. A man selling shrimps stands at the end of the table, and about twelve persons are distributed in the garden. A highly finished picture.

2 *ft.* 2½ *in.* by 1 *ft.* 10½ *in.*

In the Museum at Berlin. Worth 300 *gs.*

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46. A Village Kermis. The view exhibits a church and adjacent buildings, extending along the bank of a river; and numerous villagers are distributed over every part of the scene. A house also of a picturesque appearance on the left is full of guests; and a large company is in front of it. Among the bustle and movement of happy peasantry, may be distinguished near the centre two cavaliers, one of whom has dismounted from a gray horse, and is speaking to the hostess; the other remains on his beast, drinking a jug of liquor.

2 *ft.* 4 *in.* by 3 *ft.* 3 *in.*—C.

Sold in the collection of Mr. Nieuwenhuys, 1833, by Messrs. Christie and Manson. 132 *gs.*

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47. Twelfth Night. The subject is composed of about twenty persons, most of whom are exhilarated with liquor, and are indulging in the gayest excesses of mirth and jollity. Among the various groups may be noticed an old fellow (probably the king of the evening's amusement), wearing a yellow dress and a napkin round his head, completely inebriated, whom a man and a woman are lifting on a table,

which is already mounted by two of the party; one of them is seated, the other stands, raising his glass, apparently bawling out the health of the drunken monarch; at the same time two men and a woman on their knees are paying him homage. Beyond these are a woman suckling an infant, and two men at table; near them are a fiddler and a bagpiper. The scene of confusion is farther evinced by a form overturned, and many objects lie scattered on the floor. Painted in a free and masterly manner.

2 *ft.* by 2 *ft.* 6½ *in.*—C.

Sold by Messrs. Woodburn.

In the collection of Wm. Crerie, Esq., Manchester.

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48. A Party embarking in a Boat. The picture represents a jovial party of artisans, who having freely regaled at an adjoining alehouse, are about to return home in the evening. They are evidently persons of the lowest grade; and among them is a woman so entirely subdued by the potent glass, that two men are lifting her into the boat, in which several of the company have already entered, and with them a hog, as being a suitable companion for such a party. The picture abounds with low humour, and is one of the artist's dexterously painted pictures.

2 *ft.* 9½ *in.* by 3 *ft.* 8 *in.*—C.

Sold in the collection of Edward Solly, Esq., 1837. 41 *gs.*

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49. A Village Kermis. This scene of mirth and jollity exhibits, on the left, an estaminet of picturesque appearance, with a bower of vine attached to it, under which two peasants are dancing to the melody of the bagpipes, and afford, by the drollery of their gestures, amusement to the surrounding spectators. More in front of the picture are three men and a woman grouped round a tub, taking refreshments;

beyond these is an old woman, behind whom is perceived a tender episode to the general action of the piece. On the opposite side may be observed groups of villagers, some of whom indicate the potent effects of the good cheer of which they have partaken; one of these is being led off by his wife and daughter. Painted in a free and spirited style.

3 *ft.* 5¼ *in.* by 5 *ft.* ¾ *in.*—C.

Purchased with the Boursault Collection by Mr. Arteria, for Edmund Higginson, Esq., of Saltmarsh Castle.

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50. A Marriage Festival. The scene of mirth exhibits a large room, from the ceiling of which is suspended a Turkey carpet. Here a joyous company, to the number of about forty persons, have assembled, and divided themselves into two parties, one of which, consisting of eleven persons, are grouped round a table on the left, and appear to have finished their repast; the other portion of the company have commenced the merry dance to the music of a fiddle and a violoncello. Near the musicians are a jovial fellow with a jug in his hand, and a portly woman, sitting together, much amused by a half-drunken man who lies on the floor against a fallen chair. Many other incidents appropriate to such a scene are admirably portrayed.

2 *ft.* 2 *in.* by 2 *ft.* 9½ *in.*—C.

Sold in the collection of Thomas Hamlet, Esq., 1834. 78 *gs.*

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51. The Marriage of Cana. A spacious and lofty hall, paved with marble, and adorned with a green curtain suspended from the ceiling, is appropriated for the celebration of the nuptial festival. The guests consist of about sixty-one persons. A long table, on which are the remains of the feast, occupies the right, but seven only of the guests are seated at it; the others have risen from the banquet, and are distributed in groups about the hall. Among these is

one standing on the end of a form, holding a bowl, while another fills it with wine; on the same seat, but nearer the spectator, is a woman suckling an infant, and at the same time turning to a gentleman, who is presenting her with a glass of wine. Near a flight of steps in the centre are a lady and a gentleman apparently speaking to a waiter on the subject of the miraculous transposition of the water into wine, while a jovial fellow sitting on the steps holds up a goblet of it, and, with a smiling face and blinking eyes, is evidently extolling its excellence to an old woman. In an upper room, or *dais*, at the end of the hall, is a large company at table, among whom may be recognised the Saviour, who is standing, giving orders to the domestics, who are seen pouring out wine. A band of musicians are in a gallery at the side; and in a recess under it is a third party at table. Various incidents are introduced to give movement and effect to the piece; such as a child rolling along an empty cask, a mother caressing her infant, and a merry-andrew: these, together with numerous accessories, tend to the perfecting of the composition. This was painted in the best period of the master, and is distinguished for the clearness and beauty of the colouring. *See* No. 98, page 31, Vol. IV., corrected.

4 *ft.* by 4 *ft.* 9 *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 760*l.*; not meeting with a purchaser at that sum, it was sold by auction at Paris, in 1837, for 14,175 *fr.*, including 5 per cent. auction expenses. (567*l.*)

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52. The Marriage of Cana. *See* description, No. 100, Vol. IV.

Collection of Mr. Nieuwenhuys, by Messrs. Christie and Manson, 1833 185 *gs.*

Lord Northwick, by Ditto, 1838. Bought in. 280 *gs.*

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53. A Mother teaching a Child its Letters. The subject is composed of three women and a child, assembled in a court fronting a house with a lofty archway at the end of it, through which are seen a number of persons and the distant country. The picture may be identified by a young woman seated in front, with a ferule in one hand, and the other extended towards a child, who is seated in the middle of the group above noticed, and behind whom stands an elderly woman with spectacles on, and a book in her hands. Described from a drawing after a picture.

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54. A Twelfth-Night Scene. Among a company of about fifteen persons assembled in a room, is a fine buxom woman, dressed in a tawny yellow silk jacket, a scarlet bodice and yellow petticoat, seated, lolling on the back of her chair, holding a glass carelessly in one hand and a jug in the other, turning round to look at a young man who appears to be king of the feast. The latter is distinguished by wearing a paper crown; he stands on a chest of drawers, drinking off a goblet of liquor, which an old woman holds to his lips; at the same time a droll fellow, with a basket on his head, is laughing in his face; another merry fellow, with an inverted funnel on his head, is scraping a gridiron; and a third is playing on a rummel pot. Jan Steen and his wife are seated at the side, observing the passing fun. This superlative example is dated 1668.

2 *ft.* 8 *in.* by 3 *ft.* 5 *in.*—C.

In the Public Gallery at Hesse Cassel. Worth 450*l.*

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55. The Nativity and the Adoration of the Shepherds. The subject represents the Virgin, clothed in a pale red vest and a blue mantle, seated in a profile view, raising the covering from the Babe, who is lying on some hay in a trough, in order that an aged shepherd, bending on his knees, might see Him. An elderly woman with a bowl of milk, and a man, are behind the latter; and on the same side is a girl lighting

a fire under a pot.' A number of persons appear to be entering at the back of the place. Painted in imitation of Italian school.

About 1 *ft.* 11 *in.* by 2 *ft.* 2 *in.*—C.

Exhibited in the British Gallery, 1835. The property of Dr. Franks.

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56. The Holy Family. The subject is introduced in the interior of a room, in the centre of which is seated the Virgin, clothed in a purplish gray robe, holding the infant Saviour in her arms. St. John stands by, caressing the Babe; and St. Elizabeth is on the farther side of the group, observing their mutual affection. The remaining person, St. Joseph, is seated at a table, with a pair of compasses in his hand, leaning in a meditating position. Through a doorway at the extremity of the room, are seen angels approaching.

2 *ft.* 7 *in.* by 2 *ft.* 11 *in.*—C.

In the possession of Mr. Yates for sale, 1836.

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57. The Sacrifice of Iphigenia. The composition represents the moment when the princess is prepared to be immolated, in obedience to the rash vow of the king her father; and she is seen clothed in white robes, kneeling by the altar. The executioner stands near her, ready to perform his office; while one of her female attendants, in a yellow silk robe, kneels before the altar, deploring her approaching fate. Several spectators stand around, among whom is a youth weeping bitterly. The king sits at the side, leaning in a melancholy position on a staff, treating with indifference the proffered consolations of a priest. The statue of the goddess Diana, erected between two pillars, is at the extremity of the group. Dated 1671.

About 4 *ft.* by 5 *ft.*—C.

Exhibited in the British Gallery, 1835. The property of Lady Cremorne.

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58. A Party regaling in the Court of an Hotel. Among the many persons composing this animated scene, is a jolly fellow with a bald head, seated on a form, holding out his glass, while a fine comely woman fills it; between these are seen an elderly and a young woman, the latter of whom is presenting a jug of liquor to a man standing by the side of an ass, who acknowledges the compliment by lifting off his hat. On the opposite side of the picture is a company of nine persons at table, one of whom is carving a ham; in addition to these and others, may be mentioned, a man of a spare form, seated in front, smoking his pipe.

About 1 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—C.

Sold in the collection of M. de Heer Textira, Hague, 1833, for 1700 *fls.* (136 *gs.*)

In the collection of Mons. Martini, Paris.

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59. A Village Fête. This capital picture exhibits a rendezvous of about thirty villagers, assembled in front of some rustic alehouse, in the vicinity of a Dutch town; the artist also, nothing loath on such occasions, has introduced himself, with his wife and children, grouped on the right of the foreground; the former, a jovial good-humoured man, is seated on the ground, apparently joking with an old man, of whom he is buying some shrimps; his wife, dressed in a crimson gown, sits on his left, with a fine chubby boy at her breast, and behind them is her eldest son, quite delighted with his hatful of cherries; beyond these are several couples dancing in a ring, to the music of a hurdy-gurdy and a fiddle, the former played by a droll old fellow, mounted on a table, and the latter by a youth. The view here is bounded by a house, in front of which are several peasants, enjoying their pipes and pot. Very near a large tree in the centre may be noticed, a well-dressed man, shaking hands with a young woman, who is accompanied by an elderly woman and a

portly gentleman, and the latter is raising his hat to salute him. In addition to these may be mentioned, a gentleman on a gray horse, in conversation with a lady on foot, accompanied by a child and a youth. Other groups are distributed in succession over the scene, extending to the entrance-gate of a town. The effect is that of a fine evening. This picture was evidently painted in the very zenith of the master's talents, and abounds with that variety of characteristic humour, which yields so much entertainment to the curious observer.

3 *ft.* 8 *in.* by 5 *ft.* 10 *in.*—C.

Imported by Mr. Chaplin, who bought it in 1836, of a gentleman near Leyden, in whose family it had remained from the time it was painted.

Bought by Mr. Arteria, for Edmund Higginson, Esq., of Saltmarsh Castle.

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60. The Cock Fighters. The subject is composed of about twenty figures, assembled in a large room. Among a number grouped on the right, are two men, apparently in high dispute about a recent encounter of their birds; and one of them having a jug in his hand, is restrained from assaulting his adversary (who demands payment of the wager), by a virago of a woman, who is threatening him with retaliation. Another in the group, holds a cock in his hand. On the opposite side is a crowd of persons, observing cocks fighting. This is a dark and freely painted picture.

Collection of M. M. Faesch, Amst., sold in 1833.

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61. The Lace Maker. The interior of a room with a large window at the side, composed of stained glass, near which is seated a middle-aged woman, occupied making lace; a little beyond her is a gentleman, standing close to the

window, with his back to the spectator. Painted with all the neatness and delicacy of F. Mieris.

$15\frac{1}{2}$ *in.* by $11\frac{1}{2}$ *in.*—P.

In the Hermitage Palace, St. Petersburg.

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62. The Oyster Feast. A number of persons assembled in a large room, apparently for the purpose of regaling on oysters. In the centre and front is seated a fine comely dame, dressed in a yellow gown; she has a glass of wine in her hand, and is turning towards a gentleman, who is inviting her to take an oyster. On the right may be noticed an elderly women opening oysters, while the savory fish attracts the longing looks of a man near her; beyond these is a cavalier, engaged in animated conversation with a young female. Painted in the artist's finished manner.

About 15 *in.* by 12 *in.*—P.

Sold in the collection of M. A. Kleynenberg, Leyden, 1841, for 1071 *flo.* and 10 per cent. (90*l.*)

Bought by Mr. Nieuwenhuys.

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63. The Egg Feast. The subject is composed of about five persons assembled at a cottage door, one of whom is a peasant, seated near a cask, eating eggs, of which he has given one to a fine chubby child, sitting near him; who, in his awkwardness in eating it, has smeared himself with the yolk, at which the mother (standing behind) seems to be a little displeased; a fourth one of the party appears to be wholly absorbed in the enjoyment of his egg.

About 1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—C.

Sold in the collection of M. A. Kleynenberg, 1841, for 803 *flo.* and 10 per cent. (70 *ys.*)

Bought by Mr. Burton.

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64. The Artist, seated, with his leg upon a form, looking at a woman holding a child on a table, &c. *See* description, No. 147, Vol. IV.

Sold in the collection of Mr. Goll de Frankenstein, 1833, for 1350 *flo.* and $7\frac{1}{2}$ per cent. (120*l.*)

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65. The Gazette. An old man, wearing a large hat and a drab cloak over a black suit, seated, with a pewter jug in his hand, listening to his companion, who is reading a newspaper.

1 *ft.* 6 *in.* by 1 *ft.* $1\frac{1}{2}$ *in.*—P.

In the collection of the Duke of Mecklenburg.

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66. A Party of Jovial Fellows, about nine in number, assembled in the enclosed court of a country alehouse; four of them are seated on the ground, playing at cards, and the play of one of the company appears to have excited the mirth of the others; the remaining persons are enjoying their pipes.

1 *ft.* 1 *in.* by 1 *ft.* 3 *in.*—P.

Sold in the collection of M. A. Kleynenberg, Leyden, 1841, for 325 *flo.* and 10 per cent. (about 30*l.*)

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67. Children playing with a Kitten. A girl, seated on a dresser, playing on a pipe, to the sound of which, a merry boy is teaching a kitten to dance, while another little fellow is teasing the animal with a tobacco-pipe, and a third is greatly amused with the fun. The juvenile party are overlooked by an old woman from above. A freely painted picture.

2 *ft.* by 1 *ft.* 6 *in.*—C.

In the collection of Mr. Mogge Meulman, *Amst.*

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68. The Game of Backgammon. The interior of a room, in which are assembled seven persons; among whom, and on the left of the picture, is a fine comely serving woman, wearing a scarlet jacket and a white apron; her right hand (containing a jug) is placed on her waist, and her attention is directed to a gentleman, who, while paying his score, looks earnestly in her face; an old woman stands by them. A little retired on the right, are three gentlemen round a table, playing at backgammon, and one of them is raising his hat and scratching his head, as if puzzled in his game; the remaining person stands under a projecting chimney.

1 *ft.* 10 *in.* by 1 *ft.* 7½ *in.*

In the possession of Mr. Baillie.

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69. A Merry Fellow pulling the Maid of the Inn by the Skirt. *See* description, No. 127, Vol. IV., and for size, read,

1 *ft.* 6 *in.* by 1 *ft.* 3½ *in.*—C.

Purchased by Mr. Arteria with the Boursault Collection, for Edmund Higginson, Esq.

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70. The Drained Cask. This scene of fun and drollery represents the interior of an estaminêt, in the centre of which is a young man carefully tilting a cask, while a maiden stands by watching the operation: an old man seated on the right appears to be deeply interested in what is going on, as are also several boys behind him; the whole of whose countenances depict the regret they feel at the approaching privation with which the position of the cask threatens them. Behind the barrel on the left is a virago, whose uplifted hand brandishes a shoe, threatening revenge on the authors of the diminished liquor.

2 *ft.* 10 *in.* by 3 *ft.* 4 *in.*—C.

Purchased by Mr. Arteria with the Boursault Collection, for Edmund Higginson, Esq.

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71. The Offer rejected. A young woman standing at the half-door of a house, listening to the proposals of a well-dressed old man, whose expression and gesture evince the nature of his address, but which is refused with disdain.

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72. (The Companion.) A Young Man approaching a House, at the half-door of which stands an elderly woman with a bag of money in her hand, with which she appears to tempt him, and at the same time has taken hold of his mantle; but her allurements are rejected with a smile.

9 *in.* by 7 *in.*—P. (*oval.*)

Sold in the collection of Mr. Kleynenberg, Leyden, 1841.

Sold by Messrs. Smith to the Right Hon. Henry Labouchere.

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73. The Marriage Contract. In the centre of a large room are a lady and gentleman (the parents of the bride) seated at a table, dictating to a lawyer the conditions of the marriage contract, while the happy couple, wholly indifferent to the passing event, stand on the right in close conversation; at the same time, a man, with an air of drollery, is significantly drawing a spigot from a cask. Three other persons are seen in a retired part of the room, preparing for the nuptial banquet. A green curtain is suspended from the ceiling. Described from the catalogue.

4 *ft.* 6 *in.* by 6 *ft.*—C.

In the collection of the Duke of Brunswick.

The preceding corresponds in composition with No. 155, but differs materially in size. There is also in the fine collection of Madame Hoffman at the Hague, a picture of the same subject and composition, size 3 *ft.* 4 *in.* by 4 *ft.*—C. This corresponds with the print by C. Baguoy.

74. The Gipsy Fortune-Tellers. The view exhibits a hilly country, intersected by a river, whose banks are adorned with trees. A little public-house, entered by a flight of steps, is on the left, and a child sits at its entrance. About the centre of the foreground is an artful gipsy, engaging the attention of a silly countryman, while a young urchin robs his basket of eggs; the trick appears to amuse a woman bearing a yoke of pails. On the right is a coterie of two men and two women reposing, and one of the latter is combing a man's head; beyond these is a child watching a pot over a fire.

1 *ft.* 7 *in.* by 2 *ft.* 1½ *in.*—C.

Collection anonymous, by Christie and Manson, 1833, 42 *gs.* Bought by Mr. Chaplin.

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75. A Musical and Jovial Party. The place of merriment exhibits a lofty vaulted room, adorned with pilasters and a marble floor. Among the company may be noticed, a woman and a man sitting together near the centre of the apartment; the former is playing on a guitar, in which she is accompanied by two persons with the voice, and a third on the violoncello, while Jan Steen, personating the host, stripped in his shirt sleeves, is presenting the latter person with a glass of wine. Close to the front is a gentleman paying the hostess, and in a retired part of the room is another, caressing a lady.

4 *ft.* 4 *in.* by 5 *ft.* 4 *in.*—C.

In the collection of the Duke of Brunswick.

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76. A Candlelight Scene. A party of musicians and others, assembled at the door of a house. Among them is a man carrying a paper star with a light behind it; another bears a staff; and a third, decked with a paper crown, is playing on

a violin. The serenade has brought the mistress of the house to the door with a lighted candle in her hand.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—P.

In the collection of the Duke of Brunswick.

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77. Card Players. A company consisting of three women and a like number of men assembled in a room; one of the former is seated at table with cards in her hand, and on her left sits a sharper, who is eyeing the cards of his adversary in a looking-glass held by a woman over the head of the dupe, and the latter is too intent on the game to observe it; behind the former lady sits a young man smoking his pipe, and a jolly woman stands behind him. Painted in the artist's finished manner.

1 *ft.* 2½ *in.* by 1 *ft.* 7½ *in.*—P.

Collection of N. Baillie, Esq., 1831. About 35 *gs.*

Charles Brind, Esq.

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78. A Twelfth-Night's Scene. A company of nineteen persons assembled round a table, at the head of which sits the king elect, leaning back in his chair, quaffing off a goblet of liquor; his position has caused the paper crown to fall from his head: at the same time one of his subjects is amusing him with the noise of a rommelpot, another blows a horn, a third is furnished with a pair of bellows, and a fourth is vociferating the usual salutation. Close to the front are two boys contributing by their tricks to the uproar and noise of the company. Several other figures, abounding in humour, are also introduced. A free and spirited production.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*—P.

In the collection of Charles Brind, Esq.

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79. A Merry Musical Party. Described, No. 162, Vol. IV.

Now in the collection of Mr. Vander Hoop, Amsterdam.

80. The Old Man and his Ducks. The picture is composed of six figures grouped round a well, the nearest of whom to the spectator, is an old woman holding a ladder on which an elderly man is mounted, and is handing down a drake which he appears to have taken from a tree, at the same time a girl is putting a white duck into a cage held by a youth; a boy stands near them, and a droll-looking fellow is on the farther side of the tree. Close to the front are a spaniel dog, a dish of eggs on a stool, a duck in a dish, and other objects. There is doubtless a tale attached to the subject, the wit of which, if known, would enhance the interest of the picture. Painted in a broad masterly manner.

2 *ft.* 2¼ *in.* by 2 *ft.* 9¾ *in.*—C.

Collection of M. Faesch, Amsterdam, 1833.

Imported by Mr. Chaplin.

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81. The Fat Family. The subject is composed of sixteen figures, and represents the interior of a well-furnished kitchen, all the occupants of which exhibit the effects of good cheer. Among the company is a party of eight persons at table, one of whom, a fine jolly fellow, stands in the act of emptying a long glass of liquor; another is seated carving a fine ham. The scene is farther distinguished by a boy reclining on a brick step in front, feeding a cat; and, at the same time, two children are stuffing an over-fed dog.

1 *ft.* 10¾ *in.* by 1 *ft.* 11 *in.*—P.

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82. (The Companion.) The Starved Family. This scene of miserable penury, exhibits the interior of a hovel or barn, in which are seen thirteen persons, whose squalid and haggard appearance denote the sad effects of poverty. Among the wretched objects may be noticed a man with his wife and child at table, and near them stands a thin and shivering

fellow with half a glass of liquor, and a lemon on a waiter; a woman is also stooping near a pump with a mussel in her hand; and near the door of the place stands a man apparently inviting a fat and well-fed neighbour to enter. These are free and slight productions of the master.

Imported by Mr. Chaplin.

For pictures of the same subjects as the preceding, *see* Nos. 64, 65, 66, Vol. IV.

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83. The Fat Family. The scene exhibits the interior of a well-furnished kitchen, in the centre of which are five persons arranged round a table decked with a variety of tempting viands; their portly appearance indicates the effects of the continual good cheer which has attended them. Jan Steen has here introduced himself as a fiddler, joyously contributing to the mirth of the feast, and laughing heartily at an immensely fat fellow with a bald head, who stands in the centre drinking off his glass.

11 *in.* by 15 *in.*—P.

Collection of the late Mons. Schamps, 1840, 3050 *fr.*, and $7\frac{1}{2}$ per cent. (131*l.*)

Bought by Mons. Tansé.

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84. (The Companion.) The Starved Family. The room, the furniture, and the diet, exhibit the abject poverty of the wretched occupants. Seated on an old cask on the left, is the father of the family (styled Jan Steen in the catalogue), in the act of distributing, with a sinewy hand, some mussels placed on the table before him, which his wife, as meagre as himself, receives in a plate. On the right are two children struggling together for some object; and near the supposed artist, are miserable beings watching with envious eyes the distribution of the mussels; while a fourth exhibits with a

sort of triumph a herring. The composition consists of twelve figures.

Sold in the collection of the late Mons. Schamps, 1840, 1425 *fr.* and $7\frac{1}{2}$ per cent. (61*l.*)

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85. The Prodigal. This very excellent picture is composed of about thirteen persons assembled on a terrace in front of a large house. The prodigal is represented sitting at a table with two courtesans, in the act of giving some money to an old woman; one of the females is seated with her back to the spectator, and a dog is jumping against her knees: the party is attended by two musicians, one of whom is helping himself to a glass of wine. On the opposite side is a gentleman bowing to a portly lady at the door of the house, at whose side stands a droll fellow pointing to a man on a cask mending a window. A spaniel lies asleep in the foreground, and a red cloak is thrown on a form in front.

1 *ft.* 11 *in.* by 2 *ft.* $4\frac{1}{2}$ *in.*—P.

In the collection of Mr. Van Loon, Amsterdam.

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86. A Candlelight Scene. A company of five persons grouped round a table on the left of a large room illumined by six lights: amongst the party are a young lady and a portly gentleman playing a game at cards, and the former is turning to a stout gentleman who stands by her to consult him in the game. On the opposite side of the table sits a merry fellow with a card in his hand, and the remaining person stands by smoking his pipe. A youth is seen entering the room with a candle in his hand; and on the landing of a staircase above him, are two persons also with a light. A company of seven persons is on the opposite side of the apartment, one of whom is a woman opening oysters. This excellent picture appears to have been painted in competition

with the celebrated school by Gerard Dow, and like that great painter, Jan Steen has successfully triumphed over the conflicting effect of so many lights.

1 *ft.* 4½ *in.* by 1 *ft.* 9½ *in.*—P.

In the collection of the Baron Verstolke de Soelen, Hague.

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87. The Proposal (or Before). In the centre of a neat apartment sits a pretty woman attired in a yellowish jacket and blue skirt, having a cushion on her lap, her attention is directed to a gentleman (supposed to personate the artist), who is approaching her with a roll of gingerbread in one hand, and respectfully raising his hat with the other, and apparently saying something gallant on the occasion. A purple jacket bordered with ermine lies on a basket, and a picture adorns the wall of the room.

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88. (The Companion.) The Consequence (or After). The young woman described in the preceding picture is here represented attired in a green silk jacket bordered with ermine, and a pale puce-coloured petticoat, and her head enveloped in a white kerchief, seated, pensively leaning on a covered table; a doctor habited in black, stands by her, holding up the contents of a bottle to the light, and at the same time feeling her pulse. An elderly woman appears to be waiting with anxiety the result of the investigation. These are superlative examples.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—P.

In the collection of Mr. Van Loon, Amsterdam.

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89. The Grace. The interior of a comfortable apartment, in which an artisan with his wife and three children are grouped round a table, furnished with a humble repast, but

preparatory to which, the eldest boy is repeating the grace. The mother, attired in a black dress and a white apron, sits on the left in a profile view: and the father is at the opposite end with his cap in his hand, piously attending to the ceremony; behind him is a young woman descending some stairs with a jug in her hand. This is a well-finished and pleasing work of art.

1 *ft.* 6½ *in.* by 1 *ft.* 4½ *in.*—P.

Exhibited in 1839.

In the collection of the Hon. Colonel Fitzgibbon.

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90. The Grace. This excellent picture, like the preceding, exhibits a man in humble life, surrounded by his family, consisting of six persons, about to partake their repast, preparatory to which, grace is being said; the father of the family sits on the left with his cap on his lap, and his hands united; on his left are his wife and a child, the latter of whom she is sedulously instructing how to conduct itself on such occasions; their eldest daughter, a young woman, sits close to the front, with her back to the spectator, and a youth and a maid are near the mother.

3 *ft.* 3 *in.* by 2 *ft.* 9 *in.*—C.

In the collection of the Duke of Rutland, Belvoir Castle.

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91. The Courtesan and Jesuit. A fine buxom woman, suitably attired, sitting in a nonchalant position near a large window, one casement of which is open, and she leans on its sill, listening to the wily insinuations of a priest, who stands on the outer side of it: behind him is an elderly woman, who appears to be interested in the intrigue. A variety of appropriate objects contribute to picturesque effect.

1 *ft.* 10 *in.* by 1 *ft.* 10 *in.*

Described from a copy.

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92. The Prodigal Son among Harlots. The scene represents a sort of vestibule with a bed on its floor, and a young woman lying on it, from whose side the prodigal appears to have just risen, and is beckoning to a female, seen on the farther side of a balustrade with three attendants; a man habited in a Turkish dress stands on the right of the youth, and a young woman in a yellow silk dress is kneeling by the bedside with a silver basin in her hands; four other women are at the head of the bed, one of whom has in her hands a blue garment and a wreath of flowers. Painted in a free style.

1 *ft.* 5 *in.* by 1 *ft.* 11¾ *in.*—P.

In the collection of H. A. J. Munro, Esq.

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93. The Dainty Morsel. A boy, wearing a brown dress and a large hat, carrying a basket of herrings on his arm, and a porringer of stewed currants in his hand, into which he has dipped a bit of cake, and is about to drop it into his mouth: his smiling countenance indicates the anticipated pleasure. He is accompanied by a girl who has a cake in her hand, and whose chubby good-humoured countenance equally testifies her delight. Some houses compose the background. A freely painted production.

2 *ft.* 2½ *in.* by 1 *ft.* 7½ *in.*—C.

In the collection of Mr. Moyet, Amsterdam.

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94. The Painter and his Wife at Table in a Garden. A covered table occupies the centre of the foreground, at which are seated Jan Steen and his wife; the former leans on the table, with a pipe in his hand, and with eyes half-closed, is puffing the smoke from his lips, while the latter, overcome by too free an indulgence in good cheer, has fallen asleep, resting both arms on the table. The fleeting joys of life are indicated

by two children who stand at a little table on the right, blowing soap bubbles. A jug, a goblet, and some bread and cheese, are still on the table, from which a servant is retiring with something in her hand. Painted in a fine masterly style.

2 *ft.* 1½ *in.* by 2 *ft.* 9 *in.*—C.

In the collection of H. A. J. Munro, Esq.

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95. St. Nicholas's Day. Children scrambling for fruit. This picture very nearly corresponds with No. 55, Vol. IV., but is very superior to that in quality, and consists of eleven figures instead of nine. In the centre sits a young woman in an antique chair, holding a child upright on her lap, who is much delighted at seeing four children scrambling for apples, which an old woman is throwing from an upper window into the room, and two of these young ones are struggling together on the ground; a man with a pipe in his hand, and a young woman, stand by the chimney observing the fun. On the opposite side are the grandfather, and mother of the family.

1 *ft* 9½ *in.* by 1 *ft.* 8 *in.*—P.

Formerly in a small collection belonging to the Duc de Berri. Imported by Mr. Hume, 1840, and bought by Mr. Chaplin.

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96. A Skittle-Ground. This excellent picture exhibits a party of three men assembled near the middle of a skittle-ground, one of whom, stripped to his shirt, is in the act of bowling, while a person having the appearance of the village curate, is looking on; to the right is a woman seated with a child in her arms, buying some nuts of a man with a basket; and more remote is a woman drawing water at a well situate adjacent to a cottage. Among a number of persons reposing on the ground in the left of the scene, may be noticed the artist enjoying his pipe; beyond these is the alehouse. The more distant country is partly enclosed with pailings; near this fence are

three peasants; a man on horseback may also be noticed, who is bowing to a poor man.

2 *ft.* 1½ *in.* by 2 *ft.* 9½ *in.*—P.

In the collection of Charles Heusch, Esq.

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97. Le Vieillard Amoureux. The scene represents a portion of the interior of a room, on the right of which is seated a man beyond the middle age, of respectable appearance, whose attention is warmly excited by a tall comely servant, who has brought him a glass of liquor; and whom he has seized by the apron, and looking earnestly up in her face, seems disposed to take further liberties: this scene provokes the risibility of a droll fellow standing on the farther side of a table in the left, significantly pressing down the tobacco in his pipe with his little finger. The shell of an egg lies on the floor. This is a well-finished picture. The same subject occurs Nos. 60 and 127.

1 *ft.* 10 *in.* by 1 *ft.* 5½ *in.*—P.

In the possession of Messrs. Smith.

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98. Rustic Courtship. A young man and woman reclining together on a bank, the latter of whom is extended on her back, with one hand on a cage, and the other holding a string from which a bird has escaped, and is flying away. The youth is recumbent by her side, with a pipe in his hand.

2 *ft.* 1½ *in.* by 2 *ft.* 7¼ *in.*—C.

In the collection of H. A. J. Munro, Esq.

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99. The Fat Ox. A company of villagers parading, with drums and pipes, the prize ox over a bridge leading to a house before which are three children. A boy is seated on a bank in the foreground, angling.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

In the collection of H. A. J. Munro, Esq.

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100. The Roman Deputies inviting Cincinnatus to take the Command of the Army. The subject is composed of eighteen figures, and the noble Roman and his wife, with a child in her arms, are seated at a little table in a humble apartment. The former appears to have been taking his frugal repast, when the deputies entered; one of them is bending before him, with a present of a gold vase, pointing at the same time to another in a similar position, bearing a bowl of jewels and money in his hands. The eldest daughter of Cincinnatus is seen on her knees, baking cakes; behind her is a half-clad boy eating a turnip, and two other children are by the mother.

1 *ft.* 11 *in.* by 2 *ft.* 8 *in.*—P.

Collection anonymous, by Foster and Son, 1833. 28 *gs.*

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101. A Mountebank dilating on the Virtues of his Drugs. The subject is introduced on the foreground of a landscape in the vicinity of a village; and the charlatan, habited in a suit of black, is mounted on a stage on the left of the picture, holding a bottle of elixir in his hand, which a woman is about to pay for. He is attended by a merry fellow who sits by him, strumming on a fiddle; and behind him is an elderly man waiting, hat in hand, to consult him. Among a great number of persons who surround the stage, may be observed a man with a child in his arms, a farmer on a gray horse, an old man leaning on a stick, speaking to a woman with a milk-can on her head, and a woman wheeling a sick man in a barrow.

2 *ft.* by 2 *ft.* 8 *in.*—C.

Bought in exchange of Charles Heusch, Esq., by Messrs. Smith.

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102. A Twelfth-Night Scene. This subject is composed of about ten figures, and the jolly king for the evening sits at the head of a table, quaffing a goblet of wine; at the same

time a merry fellow on his right is lustily shouting the usual salutation, and hailing him with the wave of his cap; near him is seated a worthy companion between two women, whose hands he has seized, and is joining at the top of his voice in the general acclamation. A young woman, with a pitcher in her hand, stands by; and near her is a fiddler lending the sound of his instrument to the prevailing hilarity. A woman busy cooking is close to the left; and beyond her are two children. A form thrown over is on the foreground.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

In the collection of M. Haller, Hamburg, 1833.

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103. Laying the Cloth. The scene exhibits the interior of a room with a large projecting chimney, and in the centre a table, which the maid is in the act of covering with a cloth. Near this object are a boy and a girl seated in chairs, and a dog by them; several persons are near the chimney in conversation, and many objects appropriate to the room give picturesque effect to the subject.

About 2 *ft.* by 1 *ft.* 5 *in.*—C.

In the Royal Palace at Windsor.

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104. A Bamboche. The principal figure in the composition is a jovial fellow seated on the floor, filling his glass from a big-bellied bottle. *See* description, No. 56, Vol. IV.

Now in the collection of Mr. de Reus, Hague.

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105. The Courtesan. The scene represents the interior of a handsome apartment, in the centre of which is a fine tall woman, seated in a *nonchalant* attitude, leaning her arm on a red velvet cushion, which is placed on the back of an antique chair, holding a letter in one hand, and a glass of wine in the other, which she is joyously raising to the health

of her next lover. Her dress is of the richest materials, consisting of a yellow silk robe and a jacket of a silver gray hue; a plume of feathers adorns her head. A pet dog lies on the chair. In a retired part of the room may be observed an old woman receiving a bribe from a gallant, who is entering. An episode to the subject is ingeniously introduced in a picture, which represents a harlot driving the ruined prodigal from her door. This picture is painted in the most accomplished style of the master.

2 *ft.* by 1 *ft.* 6 *in.*—P.

Sold by Mr. Netscher to Mr. de Reus, and now in that gentleman's collection at the Hague.

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106. Antony and Cleopatra at Table. The subject is represented as passing in a spacious apartment, paved with marble, in the centre of which is a well-furnished table, at which the Egyptian queen and her Roman lover, with their guests, are seated. The former, richly attired, is in front, holding the estimable pearl in one hand, and a goblet in the other, which a page on his bended knee is about to fill; at the same instant Antony has risen, and is extending his hand to save the precious jewel from destruction. Painted in a free and spirited manner.

This picture differs materially from one representing the same subject, described No. 54, Vol. IV., and is probably the one which is incorrectly stated in that notice to have been sold in Mr. Taylor's collection.

2 *ft.* 7½ *in.* by 3 *ft.* 6¼ *in.*—C.

In the collection of Mr. de Reus, at the Hague.

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107. The Tired Traveller. *See* description, No. 112, Vol. IV.

This matchless jewel of the master excited so warm a compe-

tition among the connoisseurs, that it sold in the collection of the late Sir S. Clarke, Bart., 1840, for the extraordinary price of 588*l.*

In the collection of Henry Bevan, Esq.

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108. The Itinerant Musicians. The subject is represented as passing at the door of a gentleman's house, which is entered by a flight of three steps, and the landing surrounded by a balustrade; in this part are two ladies, one of whom, wearing a crimson jacket, bordered with fur, and a scarlet skirt, stands with her back to the spectator, holding a glass of liquor in her hand, the other is seated in a front view; a child playing with a drum, sits on the sill of the door. On the left of the picture are two musicians, one of whom plays on the flute, and the other accompanies him on the hurdy-gurdy; the music has attracted the attention of several villagers, who stand in a group beyond them. The receding portion of the picture is composed of houses and trees. Painted in the artist's finished manner.

1 *ft.* 6½ *in.* by 1 *ft.* 1 *in.*—P.

Sold in the collection of the Marquis of Camden, by Christie and Manson, 1841. 385 *gs.*

Bought by Mr. Nieuwenhuys. Now in the collection of Charles Heusch, Esq.

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109. A Musician paying his Respects to two Females. The scene exhibits the interior of a room with a large projecting chimney, near which are seated two women, whose attention is directed to a droll old man, who has just entered the apartment with a fiddle under his arm, and is bowing obsequiously before them; his politeness excites the risibility of a young man, who stands on the farther side of the women, and near whom sits a man in the chimney corner, smoking his pipe.

Engraved in mezzotinto, by Paul, from a picture by the master *en grisaille.* *See* No. 153, Vol. IV.

1 *ft.* 4½ *in.* by 1 *ft.* 2¼ *in.*—C.

Sold in the collection of the Marquis of Camden, 1841. 220 *gs.* In the collection of Charles Bredel, Esq.

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110. A School, consisting of the master and mistress and about twenty-eight scholars. For description, *see* No. 20 of Vol. IV. The large sum for which this picture sold, must not be taken as a criterion of its merits.

2 *ft.* 8 *in.* by 3 *ft.* 6½ *in.*—P.

Sold in the collection of the Marquis of Camden, 1841. 1040 *gs.* Bought for Lord Francis Egerton.

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111. Bad Company. *See* No. 125, Vol. IV., and in addition to that description, read, "While a courtesan and an old woman are robbing the simple youth of his watch, cloak, and sword, a man sits at a table smoking his pipe, and looking on with indifference at the passing scene." This admirably finished picture is now in the collection of Charles Cope, Esq.

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112. The Marketing. A lady (evidently the prudent wife of some respectable Dutch burger) dressed in a scarlet jacket, a white apron, and a tawny skirt, and carrying a marketing pail of metal on her arm, is passing an elderly man, who sits at the side of a house, holding up to her view a dead cock for sale, which she rejects with a look of displeasure; a wag stands beyond them smiling at the insinuation evinced in the old man's offer. Through an archway behind this group are seen a church and some trees, &c. &c. *See* No. 94, Vol. IV.

1 *ft.* 3½ *in.* by 10⅝ *in.*—P.

Sold in the collection of the late Count Perregaux, 1841, 9950 *fs.* and 5 per cent. (417*l.* 18*s.*)

SUPPLEMENT

TO THE WORKS OF

GABRIEL METSU.

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1. A Lady partaking a Refection of Oysters. In the centre of a neat apartment is a lady, attired in a blue silk jacket, bordered with ermine, and a white satin petticoat, braided with gold, seated, helping herself to an oyster from a dish presented by a gentleman habited in the tasteful costume of the period. A table, covered with a Turkey carpet, stands near them, and a liver-colour and white spaniel is in front. Painted in a broad and masterly style.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 400 *gs.*

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2. An Elderly Woman taking her Repast. *See* description, No. 2, Vol. IV.

Sold in the collection of Mr. Goll de Frankenstein, Amst. 1833, for 1550 *flo.* and $7\frac{1}{2}$ per cent. (139*l.*)

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3. The Sick Child. *See* description, No. 3, Vol. IV.

Sold in the collection of Mr. Goll de Frankenstein, 1830, for 1330 *flo.* and $7\frac{1}{2}$ per cent. (120*l.*)

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4. An Elderly Woman taking her Repast. An interesting old woman, attired in the neat plain dress of the period, seated near a table, eating soup out of an earthen pan, which she holds in her lap; upon a table partly covered with a cloth, are bread, cheese, and butter. A tabby cat lies at her feet; and on the floor in front are a slipper, an earthen crock, and a skimmer. An admirable work of art.

14 *in.* by 10 *in.*—P.

In the possession of Madame de Haan, Amst.

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5. An Old Man with a Black Coif on his Head, and dressed in a dark-coloured cloak, seated in a profile view, mending a pen. An hour-glass stands on a table by him.

Engraved by Michel, and described from the print.

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6. The Tired Sportsman. A Young man, dressed in a red jacket with short sleeves, showing a white shirt, blue breeches, slashed at the knees, and buff boots, seated at the foot of a tree, holding up a dead partridge, at which his dog is jumping. A gun is placed by his side.

1 *ft.* 8 *in.* by 1 *ft.* 3½ *in.*—C.

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7. The Lover's Visit, at the moment when the lady is washing her hands. *See* description, No. 17, Vol. IV., for size, read,

2 *ft.* 9½ *in.* by 2 *ft.* 3 *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 550*l.*; not finding a buyer at that sum, it was put up at auction in the same collection, Paris, 1837, and sold for 10,605 *fs.* (445*l.*) & 5 per cent.

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8. Portrait of the Artist. *See* description, No. 28, Vol. IV

Sold in the collection of Sir C. Bagot, K.G.C., 1836. 53 *gs.*

Now in the collection of the Baron Verstolke de Soelen, Hague.

9. The Sportsman's Visit. *See* description of this beautiful picture, No. 29, Vol. IV.

Now in the collection of Henry Bevan, Esq.

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10. An Old Man and a Woman enjoying their Glass together. A comely good-humoured woman, dressed in a brown jacket, a blue apron, and a white cap, seated, with a jug in one hand and a glass in the other; her companion, a fine old man, is enjoying his pipe, and at the same time looking at his fair friend. This is perhaps the same picture noticed in No. 39, Vol. IV.

1 *ft.* ½ *in.* by 11 *in.*—P.

Formerly in the possession of Mons. Etienne Le Roy, Brussels, price 2000 *fs.* (80*l.*)

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11. An Artisan lighting his Pipe, &c. *See* description, No. 42, Vol. IV.

Exhibited in the British Gallery, 1835. (Earl Granville's.)

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12. The Sempstress. *See* No. 46, Vol. IV.

Exhibited for private sale in the collection of the Duchess de Berri, by Messrs. Christie and Manson, 1834, price 200*l.*; not finding a buyer at that sum, it was put up at auction in Paris, 1837, and sold for 5302 *fs.* (222*l.*) and 5 per cent.

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13. The Lace Maker. A lady, attired in a blue velvet jacket, bordered with ermine, and a dark purplish-gray skirt, seated, with a lace-working cushion on her lap; upon a table on her right stands a cage, on which is perched a parrot, and on her left is a work-basket placed on the floor. This very clever picture is painted in a gray tone of colour.

13½ *in.* by 11 *in.*—P.

Collection of the Count Besborodkin, St. Petersburg. Worth 120*l.*

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14. Portrait of a Lady of Distinction, about thirty-four years of age, with light hair disposed in curls. She is represented in nearly a front view, standing, with a book in one hand, and raising the skirt of her robe with the other; her dress is composed of white satin, richly embroidered with gold lace. A table, covered with a Turkey carpet, is placed near her, on which are a looking-glass, a silver box, and a candlestick; a pet spaniel is frisking at her feet. This production of the master is of superlative quality.

1 *ft.* 10 *in.* by 1 *ft.* 4½ *in.*—P.

In the collection of Mr. Van Loon, Amst.

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15. The Sick Lady and her Doctor. The scene represents a bed chamber, in which a fine young woman, attired in a scarlet velvet jacket, bordered with ermine, and a peach-coloured satin skirt, braided with silver, is seated in nearly a front view, reclining back against a pillow. Her medical attendant, habited in a suit of black, stands on her right, examining the contents of a phial; and on her left is placed a table, covered with a Turkey carpet, on which are a bottle, a basket, and other objects. On the farther side of this stands an elderly woman, beyond whom is a bed, with green silk hangings. A little spaniel is playing at the feet of its mistress. Painted in a broad and beautiful style of art.

2 *ft.* by 1 *ft.* 6¼ *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 600 *gs.*

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16. An Old Lady asleep. This excellent little picture represents an aged woman, wearing a dark gown, relieved at the neck by a small white collar, and having on a black cap, which descends in a point on the forehead, seated, holding with the left hand a large open Bible on her knees; the right hand, containing her spectacles, rests on the book.

Sleep has overtaken her while engaged at her meditations, and her head has sunk in repose on her neck. This is an admirable specimen of the master.

About 10 *in.* by 8 *in.*—P.

In the possession of De Heer Domine Vander Velde, Arnheim.

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17. The Cook Maid. A comely young woman, dressed in a gray jacket, a blue apron, and a white cap, standing with a dish in her hand, which she appears to have just taken from a dutch-oven placed on a dresser by her side; two birds are suspended above, and a white cloth lies on the table. This vigorous and masterly production is painted in a grayish hue, and with the breadth of Terburg.

1 *ft.* 3 *in.* by 1 *ft.* $\frac{1}{2}$ *in.*—C.

Sold by Mr. Burton, to Mons. Vander Schrick of Louvain.

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18. The Pet Spaniel. The interior of an apartment, in which is seated a young lady, attired in a grayish jacket, bordered with ermine, and a silk skirt of a dull reddish hue; she has a plate in her hand, and her attention is directed to a girl who bends down by her side, holding with one hand a frying-pan over a fire, and putting with the other a sausage into the plate; the savoury odour of this morsel has excited the longing of a little spaniel, which stands on his mistress's lap, sniffing at the dainty bit. This is painted in the artist's most engaging style. *See* No. 115, Vol. IV.

1 *ft.* 7 *in.* by 1 *ft.* $2\frac{3}{4}$ *in.*—C.

In the collection of Mons. Le Baron Delessert, Paris.

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19. The Toilet. A young lady with light hair (which is covered in part by a plain morning cap), wearing a jacket of a violet hue, bordered with white fur, seated in an antique

chair before a table covered with a Turkey carpet, holding with both hands a looking-glass, in which she appears to view with pleasure, her countenance. This excellent little picture is painted with great breadth and freedom, in a grayish tint of colouring, and the figure is opposed against a light background. Seen to the knees.

8½ *in.* by 7½ *in.*—P.

Collection of Mons. Schamps, 1840, Ghent: 5100 *fs.* and 10 per cent. (224*l.* 8*s.*)

Bought by Mons. Dupuis of Roan.

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20. The Widow's Mite. The scene exhibits the interior of a temple, in the foreground of which, and left of the picture, is the charitable widow, dropping her mite into the poor's box; on her right stands a poor boy, wiping the tears from his eyes, and behind is seen the Saviour, directing the attention of His disciples to the benevolent woman. This is a dark picture, and far from being a desirable work of the master.

2 *ft.* 10 *in.* by 2 *ft.* 3½ *in.*—C.

In the collection of the Duke of Mecklenburg, Ludwigslust.

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21. The Poultry Dealer. *See* description, No. 80, Vol. IV.

For Hague, read, "Gallery at Hesse Cassel."

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22. The Duet. A lady tuning her guitar. *See* description, No. 83, Vol. IV.

14 *in.* by 11½ *in.*—P.

For Hague, read, "Gallery at Hesse Cassel."

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23. The Charitable Lady. *See* description, No. 84, Vol. IV.

1 *ft.* 9½ *in.* by 1 *ft.* 7 *in.*—P.

For Hague, read, "Gallery at Hesse Cassel."

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24. A Woman at a Window scouring a Pot. *See* description, No. 87, Vol. IV.

$9\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

In the collection of the Rev. J. Clowes, Manchester.

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25. The Sportsman's Present. *See* description, No. 92. Vol. IV.

Sold in the collection of Mr. Goll de Frankenstein, 1833, for 12,400 *flo.* and $7\frac{1}{2}$ per cent. (1116*l.*)

Now in the collection of Mr. Vander Hoop, Amst.

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26. Hot Rolls. A baker, wearing a scarlet cap and a red jacket, and the sleeves of his shirt tucked up, standing at an arched window, blowing a horn, to announce that hot rolls are ready; some rolls and gingerbread lie on a stall in front. Painted with wonderful breadth and power. Description, No. 96, Vol. IV., improved.

$13\frac{1}{2}$ *in.* by $11\frac{1}{2}$ *in.*—P.

In the collection of Mr. Van Loon, Amst.

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27. The Tête-à-Tête. A young lady, attired in a morning dress, composed of a scarlet velvet jacket, bordered with ermine, and a white satin skirt, and her head covered with a lace cap, seated, tuning a guitar; her attention at the same time is directed to a cavalier, who is seated on the opposite side, with a glass of wine in his hand, and is apparently about to drink her health. His dress is of the elegant style of the period, and consists of a buff jacket, with embroidered sleeves, a scarlet scarf, blue hose, and white bottikins, and his hat decked with feathers. A table, covered with a Turkey carpet, is placed near them, and on it are a silver dish and a gold goblet. A spaniel is in front, and a blue ensign stands against the chimney; this object has doubtless

reference to the quality of the gentleman. A superlative production. No. 95, Vol. IV., improved.

1 *ft.* 6¼ *in.* by 1 *ft.* 4 *in.*—P.

In the collection of Mr. Vander Loon, Amst.

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28. The Letter. A lady, attired in a dark gray jacket, bordered with fur, and a brown skirt, seated in nearly a profile view, with a pet dog in her lap, and her right hand placed on the favourite animal. She is in the act of giving a letter to a female domestic, who stands on the farther side of a covered table, with a pail under her arm. A book lies on the table.

1 *ft.* ½ *in.* by 11½ *in.*—C.

In the collection of Mons. Kalkbrenner, Paris.

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29. The Intruder into a Lady's Bedchamber. *See* No. 94, Vol. IV.

Sold in the collection of Sir Charles Bagot, K.G.C. Messrs. Christie and Manson, 1846. 586 *gs.*

Bought by Mr. Brondgeest, for the Baron Verstolke de Soelen, Hague.

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30. Portraits of a Dutch Gentleman, named Gelfing, his wife, and four children, represented in a handsome apartment. The gentleman, habited in a suit of black, is seated on the right, resting one hand on a table; behind him is a fine boy, dressed in the elegant costume of the period, advancing, holding in one hand his hat decked with feathers, and a parrot perched on a finger of the other. The lady, attired in a peach-coloured satin gown, and a white satin skirt, sits on the opposite side, holding a child on a table; behind her stands a nurse with the youngest child in her arms, and in

front of her is seated the eldest girl playing with a spaniel. This is one of the artist's very finest productions.

2 *ft.* 5½ *in.* by 2 *ft.* 7½ *in.*—C.

In the Royal Museum at Berlin. Worth 600*l.*

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31. The Prodigal Son among Harlots. The interior of a large room, on the right of which is the prodigal stripped in his shirt, and having only one stocking on his leg, seated between two courtesans, one of whom is filling his goblet with liquor, the other has her arm round his neck, and while thus engaging his attention, she is making a signal to an old woman to take some jewels which she hands her. On the opposite side, is a young man seated at a table playing on the guitar; various objects of dress lie scattered about the room, and a bed with green hangings is in the back of the apartment. Painted in a broad and masterly style.

2 *ft.* 4 *in.* by 2 *ft.* ½ *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 350*l.*

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32. The Refection. This most admirable work of art, represents the interior of a handsome apartment, in which is a large table covered with a Turkey carpet, and in part with a white cloth, on which are placed a roast fowl, a pasty, and other dishes; on one side is seated a lady, attired in a green velvet jacket bordered with ermine, extending her hand to take a plate of meat from a gentleman, who has risen to present it; their daughter, an interesting girl, sits in front of the table caressing a spaniel, and a tabby cat is feeding out of a silver dish on the floor. A page, pouring out a glass of liquor, and a servant bringing in a dish of meat, are seen in the back of the room.

About 2 *ft.* by 2 *ft.* 4 *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 500*l.*

33. The Duet. A lady singing, accompanied by a gentleman on the violin. *See* No. 119, Vol. IV.

13 *in.* by 12 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 250*l.*

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34. The Collation. The interior of a room, adorned with a sculptured chimney-piece, and a picture. In the centre are a lady and a gentleman; the former, attired in a morning dress, consisting of a white satin corset embroidered with flowers, and a skirt of violet-coloured silk, her head enveloped in a white kerchief, seated, holding a glass, which the gentleman is filling with wine from a china jug; the latter is habited in the tasteful costume of the period, and has his hat, which is decked with feathers, in his left hand: some refreshments are on a massive oak table before them; behind the gentleman is seen a maid-servant approaching with a dish of strawberries. *See* No. 34, Vol. IV.

1 *ft.* 3¾ *in.* by 1 *ft.* ¼ *in.*—P.

Sold in the collection of the late Count Perregaux, 1841, 9050 *fr.* and 5 per cent. (380*l.*)

Bought for the Prince D'Arenburg, Brussels.

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35. A Woman weighing Money. A middle-aged woman of an agreeable countenance, wearing a brown jacket, a broad white tippet, a scarlet skirt, and a small white cap, seated at a table, which is covered with a blue cloth, weighing money, a piece of which she holds in her right hand, while with the left she raises the scales; a leather bag, and a large open coffer are on the table. Painted in the artist's free and masterly style.

8⅝ *in.* by 7¼ *in.*—P.

Imported by Messrs. Smith, 1841.

Now in the collection of the Right Hon. H. Labouchere.

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36. A Young Lady, caressing a spaniel. Styled "La Corset rouge." *See* description, No. 9, Vol. IV.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840, by Christie and Manson, 510 *gs.*

Bought by Mr. J. Nieuwenhuys. Now in the collection of the Baron James de Rothschild.

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37. Christ healing the Daughter of Jairus. The Saviour, accompanied by one of His disciples, is represented bending over the couch of the sick woman, and, while exercising His divine power of healing, has taken her by the hand to raise her from the bed. In the back of the apartment, which is much involved in shadow, may be perceived a female quitting the room. A pair of slippers, a trunk, and other objects are introduced in the foreground. This picture closely resembles an etching of the same subject by Rembrandt.

1 *ft.* 4½ *in.* by 1 *ft.* 1½ *in.*—C.

Formerly in the Lockhorst Collection, Rotterdam.

In the collection of Mr. Allen, Edinburgh.

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38. The Toilet. A young lady, attired in a morning dress, consisting of a dark drab jacket, a tawny yellow skirt, and a white kerchief over her head, seated at her toilet, with one hand placed on her bosom, and holding a looking-glass on the table with the other. A closed window and a curtain compose the background. Painted in a fine broad style, like Terburg.

10½ *in.* by 8¾ *in.*—C. (*on panel.*)

Sold in the collection of the Marquis of Camden, by Messrs. Christie and Manson, 1841. 83 *gs.*

Bought by Mr. Nieuwenhuys.

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39. An Aged Woman, of an agreeable and intelligent countenance: attired in the plain Dutch costume, standing at an arched window, with a large book lying open upon the

sill before her. Various appropriate objects are judiciously introduced, and the surrounding walls are adorned with a vine. A beautiful example of the master.

1 *ft.* ½ *in.* by 11 *in.*—P.

In the collection of Mme. Hoffman, Haarlem.

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40. A Woman cleaning Fish. *See* description, No. 60, Vol. IV.

Bought by Mr. Arteria.

In the collection of Edmund Higginson, Esq.

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41. A Lady with an Apple in her Hand. At an arched window, surrounded by a vine, is a lady seated, wearing a black cap, holding an apple in her left hand, which she appears to have just taken from a dish placed on the window-sill: her right hand contains a knife: a book and a butterfly are near her, and a cage hangs at the side.

10¾ *in.* by 8¾ *in.*—P.

Imported by Mr. Chaplin, from Copenhagen.

In the collection of Edmund Higginson, Esq.

IMITATORS OF GABRIEL METSU.

In addition to the list of imitators of Gabriel Metsu, may be subjoined Nicholas Verkolie, who, although a scholar of his father, appears to have aimed at the beautiful style of colouring of Metsu; an example of this description, of such extraordinary merit as to deceive two connoisseurs of considerable experience, is in the collection of Mr. Van Loon, at Amsterdam; it represents a trumpeter richly habited, entering a room, and delivering a letter to an officer, who is rising from table to take it. This picture has not, however, either the breadth of power of Metsu, but approaches the delicacy and exquisite finishing of Eglon Vanderneer, combined with the drawing of Metsu.

About 2 *ft.* by 1 *ft.* 9 *in.*—C.

SUPPLEMENT

TO THE WORKS OF

GERARD TERBURG.

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1. The Pet Spaniel. A young lady, attired in a yellow embroidered jacket, and a white satin skirt, standing near her toilet, looking at a favourite spaniel, which is on a red cushion. A glass, a jewel-box, and a book, are on the table: and a servant is seen in the back of the chamber arranging the bed curtains.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—C.

Formerly in the possession of Mons. Dubois, a dealer, Paris, 1835.

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2. The Congress of Munster, in 1648. *See* description, No. 1, Vol. IV.

Sold in the collection of the Duchess de Berrie, at Paris, 1837, for 45,000 *fr.* and 5 per cent. (1890*l.*)

Bought for the Count Demidoff.

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3. The Letter, or Female Curiosity. The interior of a lofty apartment, in which are three ladies: one of whom, wearing a dark blue jacket bordered with ermine, her head enveloped with a black and a white kerchief; is seated at a

covered table writing a letter; the contents of which attract the curiosity of a pretty lady, who stands behind the writer, leaning on the back of her chair: the remaining lady, elegantly attired in a white satin robe, with a crimson silk body, is near a projecting chimney, apparently just risen from her chair, and waiting the concluding of the epistle. A pet spaniel sits on a stool covered with purple velvet, placed in front of the table. This capital production is of the highest excellence.

2 *ft.* 4¾ *in.* by 1 *ft.* 11¾ *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 800*l.*; not meeting a purchaser at that sum, it was put up at auction at Paris, and sold for 15,200 *fr.* and 5 per cent. (640*l.*) *See* further details, No. 6, p. 118, Vol. IV. Count de Mecklenburg.

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4. Portrait of a Gentleman, with long auburn hair, dressed in a drab cloak and hose, and wearing a black hat; seated with his left hand (which contains a pencil) placed on a skull.

13 *in.* by 11 *in.*—C.

In the Public Museum at Franckfort.

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5. The Glass of Lemonade. A company of two ladies and a gentleman. A picture corresponding with No. 8, Vol. IV., of superlative quality, is in the Hermitage Palace, St. Petersburg.

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6. The Violin Player. This beautiful picture is perhaps the portrait of some eminent musician of the period: it represents a gentleman about fifty-six years of age, having gray hair and beard; a black coif covers his head, and he wears a plain yellowish jacket, and is engaged tuning his

instrument. A pot of embers, a pipe, and a platter, are on a table by his side. Half-length figure.

11 *in.* by 9 *in.*—P.

In the Hermitage Palace, St Petersburg. Worth 150*l*

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7. La Santé portée and La Santé rendue. Engraved under those titles by Chevellet, and described, Nos. 12 and 13, Vol. IV. Duplicates of these pictures, of unquestionable originality, and also of fine quality, are in the collection of the Count Koucheliff Besborodkin, St. Petersburg.

1 *ft.* 2½ *in.* by 1 *ft.* 1 *in.*—P.

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8. View in the Court of a Cottage. Engraved in the Choiseul Gallery. Additional experience, together with a careful examination of the picture, described, No. 76, of the works of Metsu; and No. 18, Vol. IV., of the catalogue of Terburg, have convinced the Writer that it is by the pencil of the latter master.

2 *ft.* 4¾ *in.* square.—C.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 250*l*.

Sold at auction at Paris, 1837, 2510 *fr.* and 5 per cent. (109*l*.)

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9. The Proposal. A young woman, with light hair tied up with black ribands, and dressed in a brown jacket bordered with ermine: seated with a jug in one hand, and a glass in the other, looking towards a cavalier on her left who is offering her some money.

13½ *in.* by 10½ *in.*—P.

In the Hermitage Palace. Worth 150*l*.

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10. The Interesting Letter. A lady, attired in a white satin robe with a yellow body, relieved with black stripes,

and wearing a black silk kerchief round her head; seated leaning on a table perusing a letter, which an elderly man, habited in a brown dress, appears to have just brought, and stands with his hat in his hand waiting an answer. Upon the table (which is covered with a scarlet cloth) are a silver salver, a china jug, and a candlestick. In the back of the apartment is a maid putting aside the scarlet curtain of a bed. Engraved in the Le Brun Gallery. *See also* No. 33, Vol. IV.

About 1 *ft.* 6½ *in.* by 1 *ft.* 4 *in.*—P.

In the Hermitage Palace, St. Petersburg.

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11. The Social Party. A picture corresponding with description, No. 39, Vol. IV.

About 2 *ft.* 9 *in.* by 2 *ft.* 7 *in.*—C.

In the collection of the Duke of Mecklenburg, Ludwigslust.

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12. An Equestrian Portrait of De Wel Edele Heer Mogge Muilman. He is habited in a buff jerkin, and a broad-brimmed hat, and mounted on a noble black horse. The surrounding scene offers a barren country. This excellent picture is the joint work of Terburg and Philip Wouwermans.

2 *ft.* 9 *in.* by 2 *ft.* 4 *in.* (*copper.*)

In the collection of Mr. Mogge Muilman, Amsterdam.

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13. Preparing for a Duet. A lady, attired in a morning dress, composed of a red silk jacket bordered with ermine, and a white satin skirt, advancing towards a table, with a theorbo in one hand and a music-book in the other. A gentleman, seated on the farther side of the table, appears to be humming over a tune, and at the same instant is beating time with his hand.

1 *ft.* 11 *in.* by 1 *ft.* 6*in.*—C.

In the Palace at Willemshoeh, Hesse Cassel.

14. A Young Lady, seated at table reading a letter. *See* description, No. 15, Vol. IV.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840, 415 *gs.*

Bought by Mr. J. Nieuwenhuys.

Now in the collection of Mons. Casimer Perrier.

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15. A Young Lady, wearing a black silk cap, and a silk mantilla of the same hue, over a yellow jacket, and a gray skirt, seated in a profile view, drinking a glass of liquor; in her right hand is a china jug, which she rests on her knee. A book and an inkstand are on a table before her, and a bed is perceived in the background.

1 *ft.* 4¼ *in.* by 1 *ft.* 2 *in.*—P.

In the collection of the Baron Verstolke de Soelen, Hague.

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16. The Attentive Cavalier. A young lady, with light hair, and fair complexion, attired in a white satin dress, seated with her back to the spectator, and her face in a profile view, in the act of drinking a glass of wine. On her right stands a cavalier, who is bending to take a silver salver from the hand of a page, in order to receive her empty glass. A fine greyhound, and other appropriate objects, complete the composition.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—C.

In the collection of Mons. Le Baron Delessert, Paris.

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17. Portraits of a Dutch gentleman, a lady, and a child, represented in a room: the former, habited in a dark dress, relieved with a white linen collar and sleeves, is seated on the left, with his left hand placed on his knee, and an open book lying on a table near him; the lady, attired in a yellow silk corset and white satin skirt, stands in the opposite

side, holding a rose in her right hand, and the child with the left: their attention is directed to some one not visible in the picture.

1 *ft.* 9 *in.* by 1 *ft.* 6 *in.*—C.

Formerly in a small collection belonging to the Duke de Berri, and imported by Mr. Hume.

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18. A Young Lady playing on the Theorbo. *See* description, No. 52, Vol. IV.; and read "yellow" negligé, instead of "red."

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—C.

Removed from the Louvre in 1815. Now in the Palace of Willemshoeh, Hesse Cassel.

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19. A Card Party, composed of two ladies and a gentleman. One of the former, dressed in a rich white satin robe with a rose-coloured body, and a fur tippet, is seated, with her back to the spectator, holding her cards down in her lap: her adversary, attired in a blue satin robe with a silver gray body, both of which are embroidered with gold, sits on the opposite side in a front view, looking at her cards: and the gentleman, habited in the elegant costume of the period, sits on her right, directing her in the game. The table is covered with a Turkey carpet, and a bottle and a silver salver are on it. This is a clear and most delightful production. Description, No. 58, Vol. IV., improved.

1 *ft.* 6 *in.* by 1 *ft.* 2½ *in.*—C. (*on panel*).

In the collection of Mr. Van Loon, Amsterdam.

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20. A Lady, standing with her back to the spectator, reading a letter. *See* description, No. 59, Vol. IV.

Put up at auction in the collection of Mons. Nieuwenhuys, 1833, by Christie and Manson. 121 *gs.*

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21. A Picture corresponding with the preceding, and of superlative quality, with additions in the furniture of the appartment, and differing in other minor details.

2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C.

In the Hermitage Palace, St. Petersburg.

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22. The Lovers. A young lady, dressed in a scarlet jacket, seated in a profile view, pouring from a silver tankard a glass of wine: her intended, habited in a dark dress, and wearing a large hat, sits on the opposite side of the table filling his pipe: beyond them is seen an elderly woman approaching with refreshments. Figures seen to the knees.

14 *in.* by 11 *in.*—P.

In the collection of Mr. Van Loon, Amsterdam.

A duplicate of the preceding was sold in the collection of M. Goll de Frankenstein, Amsterdam, 1833, for 810 *flo.* and $7\frac{1}{2}$ per cent. (73*l.*) Bought by Mr. J. Woodin.

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23. The Studious Youth. A young man, with brown bushy hair, and habited in a brown dress, seated in a profile view, attentively perusing a book. A jug, and a sword, are placed on a cask by his side. The figure is seen to the knees, painted in a broad and masterly manner.

1 *ft.* 6 *in.* by 1 *ft.* $3\frac{1}{2}$ *in.*—C.

In the collection of the Duke of Mecklenburg, Ludwigslust.

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24. A Music Party assembled on the Terrace of a Garden. The company are supposed to represent the Royal Family of England at that period: they consist of several ladies and gentlemen, most of whom are arranged round a table placed in the centre of the picture; one of the former, elegantly dressed, is seated, playing on a guitar; a second, sitting on the opposite side with a music paper before her, appears to be preparing to join with the voice; near the latter is a

gentleman with a glass of wine in his hand, which he is presenting to a lady; close to the front is a young gentleman singing from some music which he holds; and at the end of the garden is seen a lady approaching with a dish of fruit. A wine cooler, in which a dog is slaking his thirst, stands in front.

2 *ft.* 5 *in.* by 2 *ft.* 9 *in.*—C.

Described from the catalogue of the collection of the Duke of Brunswick.

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25. A Woman, seated at a table, with a glass in one hand and a jug in the other: a favourite cat is trying to jump up into her lap.

8 *in.* by 7 *in.*—P.

In the collection of the Duke of Brunswick.

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26. Portrait of the Count of Nassau, represented standing with his right arm resting on a pedestal, and holding a letter in his hand.

5 *ft.* 3 *in.* by 4 *ft.*—C.

Described from the catalogue of the collection of the Duke of Brunswick.

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27. The Sempstress. The scene represents the interior of a room, in the centre of which sits a somewhat portly lady, dressed in a black velvet jacket bordered with ermine, a gray petticoat, and greenish apron, and her head enveloped in a white kerchief; she is seen in a front view, with a blue cushion on her lap, occupied at needlework; on her right is placed a cradle, covered in part with a green cloth; and beyond this stands a young woman in a red bodice, who is busy with a pot over a fire. A picture hangs in the back of the apartment.

1 *ft.* 9 *in.* by 1 *ft.* 6 *in.*—C.

Imported by Messrs. Smith.

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28. The Beautiful Back. A lady, attired in a white satin corset and a red skirt, seated with her back to the spectator; her right arm is thrown over the back of the chair, and the left rests on her lap: on the farther side of a covered table, placed near her, stands a young woman, bearing a silver salver and ewer in her hand. An ancient projecting chimney adorns the left of the picture.

1 *ft.* 3¾ *in.* by 1 *ft.*—C. on P.

Sold in the collection of the late Sir Simon Clarke, Bart., by Messrs. Christie and Manson, 1840.

Bought by Mr. Nieuwenhuys. 92 *gs.*

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29. La Dégustation. A young lady, attired in a yellow satin, corset, with sleeves of the same colour relieved at the seams with black stripes, a black velvet pelerin, and a cap of the same hue, tied under the chin with blue ribands, and a skirt of a silver-gray, seated in a profile view in a red velvet chair, drinking a glass of wine, which she raises to her lips with the left hand, while the right holds a china jug on her knee; upon a table before her are writing paper and an ink-stand; and in the back of the room is a bed, with curtains of a dull red colour. *See* Nos. 12 and 13, Vol. IV., for pictures of a similar composition, with which this nearly corresponds.

1 *ft.* 1 *in.* by 11¾ *in.*—P.

Sold in the collection of the late Count Perregaux, 1841. 8000 *fs.* and 5 *per cent.* (336*l.*)

SUPPLEMENT

TO THE WORKS OF

GASPAR NETSCHER.

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1. Angelica and Medora. The scene exhibits a grove, on the foreground of which are the two lovers sitting together; the nymph, having only a light covering round her loins, has a music pipe in her hand; a rustic table is placed near them.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—C.

Described from the catalogue of the collection of the Duke of Brunswick, in which it is styled "A Shepherd and Shepherdess."

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2. Portrait of a Lady of Distinction, dressed in the garb of a widow, and seated in a desponding attitude at a table, on which are an hour-glass and a skull.

2 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

Described from the catalogue of the collection of the Duke of Brunswick.

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3. A Lady at her Toilet. A lady, of a pleasing countenance, and light hair, attired in a white satin robe and blue skirt, standing in nearly a front view, in the act of attaching a bracelet of pearls on her wrist; she is attended by a negro page, bearing a dish of fruit. Upon a table, covered with a Turkey carpet, are a looking-glass, and other objects, appertaining to the toilet. This is an exquisitely finished picture.

1 *ft.* 6½ *in.* by 1 *ft.* 2 *in.*—P.

Sold in the collection of M. A. Kleynenberg of Leyden, 1841, for 6,600 *fls.* and 10 *per cent.* (About 591*l.*)

Bought by Mr. Nieuwenhuys.

Now in the collection of the Baron de Rothschild.

4. Portrait of a Handsome Youth, attired in the elegant costume of the period, standing by the side of an antique pedestal, caressing a spaniel; a sculptured bas-relief adorns the stone pedestal, and other remains of architecture are similarly enriched,—these, and some trees, compose the background.

Sold in the collection of M. A. Kleynenberg, 1841; 1600 *fls.* and 10 *per cent.* (133*l.*) Bought by Messrs. Smith.

In the collection of the Right Hon. H. Labouchere.

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5. Portrait of an Interesting Youth, dressed in the fanciful style of the period, represented standing by the side of an antique pedestal, on which he leans, blowing bubbles; a rich Turkey carpet lies near him, and some statues adorn the receding garden. These are most pleasing works of the master.

10 *in.* by 8 *in.*—C.

Sold in the collection of the late M. A. Kleynenberg, of Leyden, 1841; 1220 *fls.* and 10 *per cent.* (About 109*l.*)

Bought by Mr. Nieuwenhuys.

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6. A Boy at a Window, with a bird cage.

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7. (The Companion.) A Youth at a Window. *See* description, Nos. 7 and 8, Vol. IV.

Now in the collection of the Count Strogonoff, St. Petersburg.

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8. Portrait of a Lady, about thirty years of age, with brown curling hair; she is represented in nearly a front view, attired in a black dress, with jewels in her ears, and pearls round her neck.

9½ *in.* by 7¼ *in.*—P. (*oval.*)

Sold in the collection of Edward Solly, Esq., 1834, by Messrs. Foster and Son.

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9. The Vertumnus and Pomona. The composition represents the former, under the appearance of an old woman, dressed in a gray vesture, and an orange-coloured mantle, supporting her aged frame on a staff, and apparently breathing the persuasive whispers of love into the ears of Pomona, who is seated with a pruning knife in her hand. The background exhibits a grove, in which is seen a statue of Pan. *See* No. 12, p. 149, Vol. IV.

1 *ft.* 8 *in.* by 1 *ft.* 5 *in.*—C.

Sold in the collection of Edward Solly, Esq., by Messrs. Foster and Son, 1834.

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10. Vertumnus and Pomona. A young lady, loosely clad in a blue silk robe lined with yellow, and a red silk scarf on her arm, seated listening to the wily insinuations of an elderly woman who stands by her, leaning on a crutch. A statue of Pan, and a grove, compose the background.

1 *ft.* 7¼ *in.* by 1 *ft.* 4¼ *in.*—C.

In the Museum at Berlin.

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11. Infantine Amusement. The subject is represented at an arched window, where two beautiful children are seen amusing themselves with bubbles. The eldest boy, with long curling hair, is dressed in a gray coat adorned with yellow ribands, has a red velvet cap decked with feathers in his hand, and is eagerly watching the ascent of a floating bubble, which his companion behind him has dismissed from a shell. A green silk curtain is suspended from above. A curious silver inkstand and three shells lie on the window-sill, the under part of which is decorated with a bas-relief of fruit. Signed, and dated 1670. This little gem merits the warmest commendation. The truth and *naïveté* of expression in the children, the tasteful elegance of the drawing, and the exquisite delicacy of the handling, has never been sur-

passed by any painter. For farther details, *see* No. 14, Vol. IV.

12 *in.* by 10 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, by Messrs. Christie and Manson, 1834, price 280*l.*

Bought by the Right Hon. Sir R. Peel, Bart.

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12. Infantine Amusement. The scene exhibits a garden terrace, on which are an interesting boy and girl amusing themselves with bubbles. The former, habited in the tasteful costume of the period, stands by the side of a pedestal blowing bubbles, which the latter is watching in their ascent. She has light curling hair, is attired in a dark dress, and holds a cap decked with feathers in her hand. A pot containing flowers, is on an adjacent wall. This is an exquisitely finished picture.

About $10\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

In the collection of the Count Kousheleff Besborodkin, St. Petersburg. Worth 150*l.*

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13. Portrait of a Lady, attired in a white satin robe and a blue scarf, represented standing by the side of a table, on which she rests her left arm; her right hand is engaged holding her scarf.

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14. (The Companion.) Portrait of a Gentleman habited in a dark blue jacket and a brown mantle, which he holds with his right hand; the left is extended as if he were speaking to some one.

10 *in.* by $7\frac{1}{4}$ *in.*—P.

In the Hermitage Palace, St. Petersburg.

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15. Portrait of a Lady of a fair complexion and dark hair, arranged in bushy curls. Her dress is composed of a citron-

coloured satin robe and a blue velvet mantle lined with ermine, which she holds with the left hand; and the right is placed on her bosom. She is seated near a dwarf-wall, on which is perched a gray parrot. A vase and various objects in sculpture are introduced in the background.

2 *ft.* 1 *in.* by 1 *ft.* 8 *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 100 *gs.*

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16. La Tricoteuse. *See* description, No. 18, Vol. IV.

Exhibited in the British Gallery, 1838.

In the collection of the Hon. Col. Fitzgibbon.

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17. Portrait of a Gentleman with a full flowing wig, and habited in a tawny yellow robe lined with blue silk, represented standing by the side of a table, on which he rests the right hand.

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18. (The Companion.) Portrait of a Gentleman, dressed in a bright brown jacket and a black mantle, seated, lolling on a table, which is covered with a Turkey carpet. A statue stands at the side.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—P.

In the Hermitage Palace, St. Petersburg.

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19. La Limonadière. A lady seated with a basket of lemons in her lap, &c. *See* description, No. 23, Vol. IV.

In the collection of Charles Cope, Esq.

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20. Portrait of a Fine Woman of a fair complexion and light hair disposed in bushy curls. She is attired in a brown silk dress, and represented seated, leaning on a table, with a

flower in her hand. A page stands by her, bearing a basket of fruit. Various statues may be observed among trees in the background.

About 1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—C.

In the Hermitage Palace.

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21. A Nymph and Faun sitting together on the foreground of an Arcadian scene. The sylvan youth is naked, with his arm round the nymph, who is recumbent by his side, reclining on his knees; her fair hair is adorned with flowers; and a red mantle of varied hues, and a white vest, compose her clothing. A fountain, adorned with cupids, is near them, and a statue of Venus is raised in the grove. An admirable work of art.

1 *ft.* 7½ *in.* by 1 *ft* 4½ *in.*—C.

In the Public Gallery at Munich. Worth 200 *gs.*

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22. Portrait of a Lady (as Diana) of a fair complexion and light curling hair, attired in a rich damask robe, seated on some stone work, leaning her arm on the edge of a fountain, and holding a bow in her left hand; a quiver lies by her side. The fountain is adorned with a cupid and a dolphin. The scene presents a grove.

1 *ft.* 9½ *in.* by 1 *ft.* 6 *in.*—C.

Imported by Mr. Chaplin. Sold to Mr. Norton.

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23. Portrait of a Lady about thirty-five years of age, with auburn hair, dressed in an orange-coloured silk robe, and a blue scarf, seated in an arm-chair, extending her hand to take a basket containing fruit and flowers, presented by an interesting girl, dressed in white satin. A distant landscape is seen through an open window in the room. Painted in a fine broad style.

2 *ft.* 4 *in.* by 1 *ft.* 11½ *in.*—C.

Formerly in the possession of P. Norton, Esq.

24. A Lady and her Child. The former, elegantly attired in a yellow satin robe, is seated, holding a fine interesting child on her knees; the latter, dressed in a white satin frock, is in the act of taking some fruit presented on a silver dish by a female domestic. A rich Turkey carpet is thrown over the sill of the window, and a yellow curtain is suspended at the side.

2 *ft.* 2 *in.* by 11 *in.*—C.

Sold in the collection of John Slater, Esq., 1837, for 76 *gs.*

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25. A Lady and Gentleman and two Children. Described in No. 39, Vol. IV.

Omit "Now in the collection of John Slater, Esq."

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26. The Duet. The interior of an apartment, in which a young lady is seated, playing on the violoncello; her attention at the same time is directed to a gentleman, who stands by with a music paper in his hands. A page in attendance is on the opposite side.

1 *ft.* 7 *in.* by 1 *ft.* 4 *in.*—P. (*arched.*)

In the Palace at Willemshoeh, Hesse Cassel.

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27. The Letters. Two ladies and a gentleman sitting at a table in a handsome apartment; one of the former, dressed in white satin, seen in a profile view, is cutting a letter open with scissors; the other lady, attired in a yellow silk gown, is on the opposite side, with a letter in one hand, and the other extended to take the scissors from her friend. The gentleman is on the farther side of the table, looking at one of the ladies and pointing significantly at the other. An exquisitely finished work.

11½ *in.* by 9 *in.*—P.

In the collection of the Duke of Mecklenburg, Ludwigslust.

Worth 200 *gs.*

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28. Bad News. A young lady, attired in a crimson jacket bordered with ermine, seated near a table, looking with an expression of surprise mingled with alarm, at a letter sealed with black wax, which a young woman is presenting her; who at the same time is wiping the tears from her eyes. A lighted candle is on the table.

11 *in.* by 13 *in.*—P.

In the collection of the Duke of Mecklenburg.

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29. Portrait of a Gentleman represented in nearly a front view, with light flowing locks; he is clad in armour, has a baton in his right hand, and the left rests on a helmet placed on a covered table at the side.

1 *ft.* 6¼ *in.* by 1 *ft.* 3 *in.*—C.

In the Museum at Berlin.

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30. Portrait of a Young Lady (said to be that of Madame Montespan), dressed in a white satin jacket and a blue mantle, holding a parrot on her hand.

1 *ft.* 7 *in.* by 1 *ft.* 7 *in.*—C.

In the Public Gallery at Hesse Cassel.

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31. The Portrait and Letter. A young lady, attired in a red and white silk dress, seated at her toilet, holding a portrait in one hand, and a letter in the other. A page stands behind her chair.

8 *in.* by 10 *in.*—P.

In the Public Gallery at Hesse Cassel.

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32. A Lady attired in white satin, seated, playing an air on the guitar, the printed music of which is held by a gentleman near her; and on the left is a youth holding a violin.

1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—P.

In the Public Gallery at Hesse Cassel.

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33. Portrait of the Artist, represented sitting with a glass of wine in his hand, and looking at a youth who has brought him a drawing.

7 *in.* by 8 *in.*—P.

In the Public Gallery at Hesse Cassel.

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34. Two Ladies and two Gentlemen dressed in masked characters; one of the latter appears to be that of Pantaloon.

2 *ft.* by 1 *ft.* 6 *in.*—P.

In the Public Gallery at Hesse Cassel.

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35. Portrait of the Princess Ann, daughter of James II., when about twenty years of age, richly attired in an embroidered blue silk robe with full lace sleeves, represented standing near a sculptured table, caressing a spaniel. A theorbo and book are on the table. A shrubbery, adorned with statues, forms the background. This exquisitely wrought picture is signed, and dated 1683.

2 *ft.* 4½ *in.* by 2 *ft.* 11 *in.*—P.

In the collection of Sir Philip Sydney, Bart., Penshurst.

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36. Portrait of the Countess of Rochfort when about twenty-eight years of age. Her fair complexion is aided by dark brown hair, which falls in ringlets on her shoulders; her dress consists of a brown silk robe, with full white muslin sleeves. She is seated in a landscape, leaning her head on her hand, and resting the elbow on a pedestal. A pet spaniel lies in her lap.

1 *ft.* 8¾ *in.* by 1 *ft.* 5½ *in.*—C.

In the collection of Sir Philip Sydney, Bart.

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37. Infantine Amusement. This beautiful work of art is composed of three girls and a boy, grouped at an arched

window, over the sill of which is thrown a Turkey carpet; one of the former is cuddling a kitten, another is caressing a spaniel, and the remaining girl, together with the youth (who is tastefully dressed, and wears a cap decked with feathers), are equally delighted with the animals. A curtain is suspended from the upper part of the window, and a vine overspreads the surrounding walls.

1 *ft.* 5 *in.* by 1 *ft.* 1 *in.*—P.

In the collection of Mr. Hodgshon, Amsterdam.

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38. The Sempstress. A young woman occupied with needlework. *See* description, No. 19, Vol. IV.

In the collection of Henry Bevan, Esq.

SUPPLEMENT TO THE LIST OF IMITATORS OF GASPAR NETSCHER.

In addition to the scholars and imitators of the above master noticed in page 167, Vol. IV., may be placed a painter named S. Brown, of whose history the Writer is entirely ignorant; but a very clever portrait, signed, and dated 1685, has come under his eye, and it bears so striking a resemblance to the pictures by Netscher, as to induce an opinion that he was either a scholar of Gaspar or Constantine Netscher. This picture is in the collection of the Duke of Beaufort.

SUPPLEMENT

TO THE WORKS OF

EGLON VANDER NEER.

1. Portraits of a Family, consisting of a lady, a gentleman, and a child: the former, attired in a silver-gray satin robe, and a blue skirt, is seated, with a silver salver in her lap, from which she has taken an apple, and given to a fine boy standing by her side, who is tastefully dressed, and wears a hat decked with feathers. The gentleman stands behind observing them. A china jug, and other objects, are on a table, covered with a Turkey carpet. An exquisitely finished production.

12 *in.* by $9\frac{3}{4}$ *in.*—P. (*arch.*)

In the collection of Mons. Martini, Paris.

2. A Young Lady, of fair complexion and light hair, decked with ribands, and attired in a scarlet corset, with sleeves of the same colour, and a white satin skirt; seated, leaning her right arm on a table, and holding a drawing book in her lap.

12 *in* by $11\frac{1}{2}$ *in.*—P.

Exhibited in the British Gallery. The property of T. Raven, Esq.

3. A Young Lady, attended by her maid bearing a silver basin and stand in her hands. *See* description, No. 17, Vol. IV.

Sold in the collection of Mr. Goll de Frankenstein, Amsterdam, 1833, 1925 *flo.* and $7\frac{1}{2}$ per cent. (173*l.*)

Now in the collection of the Baron Van Brienen Vander Grootelind.

4. A Company of two Ladies and a Gentleman, attended by a page. *See* description, No. 22, Vol. IV.

Sold in the collection of Mr. O'Niel, 1834, by Messrs. Foster and Son. 350 *gs.*

Now in the collection of the Duke of Sutherland.

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5. The Ring. - A young lady, attired in a loose red jacket bordered with ermine, and a white satin gown, seated in a nonchalant position, and lolling on a table, with her attention fixed on a ring. A gentleman, seated on her left, leans his head on his hand, observing her. Upon the table, which is partly covered with a scarlet cloth, are a silver candlestick, a looking-glass, and a letter. A most admirable example of the master's best efforts.

1 *ft.* 6 *in.* by 1 *ft.* 1½ *in.*—P.

In the Hermitage Palace, St. Petersburg.

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6. Boys amusing themselves with a Cat and a Dog. Two youths, habited in fanciful dresses, seated in the foreground of a landscape, near a fragment of architecture, teasing a cat with a spaniel dog: a little beyond them, are a woman and a child; and on the terrace of a palace some distance off, are seen a number of people. Excellent.

14½ *in.* by 11 *in.*—P.

In the collection of the Duke of Mecklenburg. Worth 120*l.*

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7. The Dilettante. A lady, attired in red, seated at a table drawing: a bust, and the figure of a gladiator are on the table, and a curtain of richly worked tapestry is suspended behind the lady.

11¾ *in.* by 9¾ *in.*—P.

In the collection of Edmund Higginson, Esq., Saltmarsh Castle.

SUPPLEMENT

TO THE WORKS OF

ADRIAN VANDER WERF.

1. Bathsheba presenting Abishag to David. The scene exhibits a splendid chamber, richly hung with drapery, and the King of Israel, now far advanced in years, is seated in bed, with his attention directed to Bathsheba, who is leading forward the beautiful maid Abishag;—and the latter, partly unclothed, is bending on her knees by the side of his couch, her face modestly inclines downward, and her hands are employed concealing her person. The furniture and decorations of the room are in accordance with its royal occupant. Engraved by Earlom, when in the Houghton Gallery.

1 *ft.* 11 *in.* by 1 *ft.* 6 *in.*—P.

In the Hermitage Palace, St. Petersburg.

2. Sarah giving her Maid Hagar to Abraham. *See* description, No. 7, Vol. IV.; omit engraved by Earlom.

3. The Annunciation. The composition of this excellent picture represents the Virgin, attired in a tawny yellow vesture and a blue mantle, seated at the exterior of a house, with one hand extended, and the other placed on her bosom, receiving with downcast eyes and meekness of gesture the behests of the most High, communicated by a celestial mes-

senger, and delivered kneeling on a cloud; his loins are girt with a white mantle, and his right hand placed on his breast. Description, No. 9, Vol IV., improved.

In the Munich Gallery. Worth 500*l.*

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4. Christ among the Doctors. The youthful Saviour, clothed in gray apparel, is represented standing in the centre of a large apartment; one hand is raised to His breast, and the other a little advanced, and His attention is directed to a venerable Rabin, who is seated at a table with several rolls of parchment lying before him; five other learned syndics are behind the Saviour, two of them seated in front, and the rest of them are seen more remote in the Temple. Description, No. 13, Vol. IV., improved.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

In the Munich Gallery.

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5. Christ in the Judgment-hall. The suffering and humiliated Saviour is represented naked, all but His loins, seated in the centre of the place, with His hands bound, and His attention directed to two soldiers, one of whom, clad in fluted armour, kneels in front, and the other, bearing the Roman fasces, bends in mockery before Him; four other persons are present, and a group of men is in a remote part of the hall. Description, No. 15, Vol. IV., improved.

In the Munich Gallery.

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6. Christ bearing His Cross to Calvary. In the composition of this picture, two Roman soldiers, assisted by Simon the Cyrenean, are raising the massive cross from the back of the weary Saviour, who has sunk under its weight on His hands and knees: the two malefactors, with their hands bound behind them, are in advance of the Saviour. A woman with a child in her lap is seated on one side of the picture, and

two fine children, with their arms round each other, are in the opposite side. Description No. 18, Vol. IV., improved.

In the Munich Gallery.

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7. A Magdalen, of fine form and great beauty, having long flowing hair, and a fair complexion; she wears a blue mantle round the loins, and is recumbent on a bank, with her right hand on a skull, and her hand inclining downward in an attitude of contemplation. Description, No. 29, Vol. IV., improved.

In the Munich Gallery.

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8. The Crucifixion. The awful event is here represented as accomplished; the crucified Saviour has given up the ghost, and bowed His head on His breast; every spectator has departed, and the friends only of the deceased remain,—these consist of the bereaved Virgin, who is seated at the foot of the cross in deep affliction; the affectionate Magdalen on her knees by her side, convulsively clasping her hands; two other of the Maries, and the beloved disciple John, who stands by weeping. In accordance with the subject, the heavens are overcast, and a deep gloom prevails. Description, No. 19, Vol. IV., improved.

In the Munich Gallery.

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9. The Resurrection of our Lord. This fine picture represents the moment when an angel has descended with outspread wings, and is removing the stone from the entrance of the sepulchre; and the Saviour is seen soaring aloft with both hands extended: at the same instant the terrified guards are thrown into confusion,—two of them have fallen on the ground, and a third, covering his face with his hands, is endeavouring to escape; two others are petrified with fright. Description, No. 21, Vol, IV., improved.

In the Munich Gallery.

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10. The Descent of the Holy Ghost. In accordance with Scripture history, the whole of the disciples, together with the Virgin, are assembled in a large room, having an ascent of three steps in front; here, on the left, is seated the apostle Peter, habited in a blue mantle and a tawny yellow vesture, his hands are united, and his attention is directed upwards; a second apostle is behind him, bending forward, and concealing his face with both hands; on the opposite side is a group of three more, one of whom, wearing a blue mantle, stands with his back to the spectator; the Virgin, with the remainder of the disciples, are on the summit of the steps. Description, No. 22, Vol. IV., improved.

In the Munich Gallery.

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11. The Ascension of our Lord. This picture represents the moment when the ascending Saviour enters the clouds, and the gazing disciples behold with wonder and regret the departure of their Lord. Of these distinguished persons, two are kneeling on the left, one of whom has both hands raised,—the other is devoutly pressing his breast; beyond these are six others, whose various gestures express their several feelings; on the opposite side are others looking up. Signed, and dated 1713. Description, No. 23, Vol. IV., improved.

In the Munich Gallery.

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12. Christ and the Woman of Samaria. *See* description, No. 67, Vol. IV.

The picture there described as belonging to the Earl of Derby, was bought by Capt. Baillie at the sale of the collection of De Heer Lormier, in 1763, for 1100 *flo.* (99*l.*), for Sir James Lowther, and is now in the possession of the Earl of Lonsdale.

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13. A Duplicate of the preceding is engraved by Macret, in the Le Brun Gallery.

In the collection of the Earl of Derby.

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14. The Holy Family. This exquisitely-wrought picture exhibits the Virgin, attired in a drab-coloured vesture, and a blue mantle, and her light hair bound up with a band, seated on the ground, with a book in her hand, which she has ceased to read, and is looking affectionately at the infant Saviour, who is recumbent on the ground, reclining against St. John, with His attention fixed on a nest of young birds, which the latter is showing Him. Beyond this group is seated St. Joseph reposing. *See* description, No. 27, Vol. IV., improved.

In the Munich Gallery. Worth 450 *gs.*

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15. The Discovery of Calisto. The view exhibits a beautiful Arcadian scene, along the foreground of which flows a smooth translucent stream: here the goddess Diana sits on her azure-coloured mantle ; one hand is raised, and the other extended with her finger pointing to the disgraced Calisto, who is bending on one knee on the bank of the water, surrounded by five of her companions, one of whom holds her by the arm. This is a most superlative production. Description, No. 30, Vol. IV., improved. *See* note to that notice, and read, for size,

1 *ft.* 5½ *in.* by 2 *ft.* 5 *in.*—P.

In the Munich Gallery. Worth 500*l.*

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16. Angelica and Medora. The figures in this picture are of the size of life. The youth, girt with a red mantle round his loins, and the rest of the body being denuded, is seated on a bank under the shadow of a tree, with a pipe in his hand, which he has just ceased to play, and is looking

with an expression of tenderness on the nymph, who is recumbent at his feet, resting her arm on his thigh, and looking up in his face. A yellow mantle covers her loins, and the rest of her beautiful form is exposed. The background exhibits a grove, in front of which is an elegant marble vase surrounded by a luxuriant young oak, and a guelder rose.

In the Gallery at Hesse Cassel.

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17. The Ceiling of the Gallery at Hesse Cassel is decorated with three pictures by the hand of this master. The centre piece represents Flora accompanied by cupids bearing wreaths of flowers. The other two are also composed of cupids soaring with flowers in their hands. The extremities of the three pictures are richly embellished with ornaments.

9 *ft.* 4 *in.* by 6 *ft.* 3 *in.*—C.

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18. The Angel driving Adam and Eve from Paradise. The composition represents the moment when our two first parents are hastening with rapid steps from the garden of Eden, impelled in their flight by the celestial minister, who flies over them, bearing in his hand a flaming sword. Adam, with upraised hands and agitated countenance, is preceded by Eve, who has one hand on her bosom, and the other extended, expressive of despair and grief.

15½ *in.* by 12 *in.*—P.

Removed by the French, during the war, from the Hesse Cassel Gallery, and now in the Hermitage, St. Petersburg.

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19. A Magdalen perusing a Book. A beautiful young woman, with flowing light hair, and naked to the loins, which are girt with a blue mantle. She is represented in a profile view, seated by the side of a rock, holding a book in one

hand, and turning over its leaves with the other. A skull lies on the ground behind her.

$12\frac{1}{2}$ *in.* by $10\frac{1}{4}$ *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 120*l.*

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20. Lot and his Daughters. A duplicate of this picture, described, No. 55, Vol. IV., of superlative quality, is in the collection of the Duke of Mecklenburg, Ludwigslust.

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21. The Entombment. A picture corresponding in composition with one described, No. 65, Vol. IV., differing only in the colours of the draperies, and other minor details.

2 *ft.* by 1 *ft.* 9 *in.*—P.

In the Hermitage Palace, St. Petersburg.

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22. The Holy Family. A picture corresponding in composition to one described, No. 69, Vol. IV.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—P.

In the Palace of Willemshoeh, Hesse Cassel.

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23. Samson and Delilah. The composition of this picture differs materially from one described, No. 72, Vol. IV. The harlot, clad in a white chemise, is seen in a profile view, on the left, with the unsuspecting Nazarite lying asleep on her lap; her right hand, containing a pair of scissors, rests on his shoulder, and her left is raised, and a lock of hair appears to be falling from her relaxed fingers. The figures are seen to the knees.

16 *in.* by $12\frac{3}{4}$ *in.*—P.

In the collection of the Duke of Mecklenburg, Ludwigslust.

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24. Pan and Syrinx. *See* description, No. 85, Vol. IV.; read, size,

1 *ft.* $3\frac{1}{2}$ *in.* by 1 *ft.*—P.

Exhibited for private sale in the collection of the Duchess

de Berri, by Messrs. Christie and Manson, 1834, price 100*l.*; there being no purchaser at that sum, it was put up at auction at Paris, 1837, and sold for 1627 *fr.* and 5 per cent. (66*l.*)

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25. The Immaculate Conception. This mysterious subject represents the Virgin, clothed in a peach-coloured vesture of various hues, and a blue mantle covering her head, kneeling on a cloud, and meekly bending, with both hands placed on her breast. Two cherubs are beneath her, one of them looks up smilingly in her face.

1 *ft.* 5 *in.* by 1 *ft.* 1½ *in.*—P.

In the Hermitage Palace, St. Petersburg.

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26. The Immaculate Conception. *See* description, No. 91, Vol. IV.

Purchased together with a splendid collection of pictures of Mons. Boursault, 1838, by Mr. Arteria.

Now in the collection of Edmund Higginson, Esq., Saltmarsh Castle.

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27. The Paphian Grove. The view exhibits a beautiful Arcadian landscape, in which are introduced nymphs paying adoration to Venus and Faunus. Among them, is seen conspicuous a beautiful nymph, nearly denuded, bending her knees before a sylvan deity, and a cupid; she, at the same time, modestly turns her head aside, and raises her hand to her face; two others are also before the statue, and a third is dancing. In a more retired part of the grove are other nymphs, paying homage to Venus.

In the Museum at Berlin.

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28. Venus instructing Cupid. *See* description, No. 80, Vol. IV.

Purchased by Mr. Arteria, with the Boursault Collection, for Edmund Higginson, Esq., of Saltmarsh Castle.

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29. Isaac blessing his Son Jacob. The aged patriarch is represented sitting in bed, naked to the waist; his countenance, seen in a profile view, is animated with lively feeling, while he bestows the benediction intended for his elder son Esau, upon the disguised Jacob, who sits on the bed, with his hands united, and his attention directed to his father. Rebecca, clothed in an ample mantle of a gray hue, stands by, with her hands clasped, listening with marked satisfaction to the recital of the bounteous blessing, and the successful result of her delusive scheme.

1 *ft.* 11¼ *in.* by 1 *ft.* 6¼ *in.*—P.

In the Museum at Berlin.

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30. Jacob blessing the two Sons of Joseph. The venerable patriarch is represented in a recumbent position in bed, reclining on his left arm, and placing his right hand on the head of his youngest grandson, while the left touches the head of the elder; the two boys are kneeling at the side of the couch, and their father Joseph stands near them, and, by the action of his hands, appears to be desirous of correcting the supposed error of his father in thus placing the dexter hand on the youngest's head. An excellent production. *See* No. 114, Vol. IV., improved.

In the Museum at Berlin. Worth 400*l.*

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31. Reposo of the Holy Family. The several persons composing the picture are grouped near a building, against which grows a guelder rose. The Virgin, clothed in a yellow vest and a blue mantle, sits in a profile view, resting her elbow on a plinth. Close by her side, and in front, are the infants St. John and the Saviour, affectionately caressing each other; the former is kneeling, and the latter seated on the ground. St. Joseph is behind the Virgin, asleep; and

St. Elizabeth and Zachariah are seen in shadow at the extremity of the group. This highly-wrought production is dated 1709.

2 *ft.* 7¼ *in.* by 2 *ft.* 10 *in.*—P.

In the Museum at Berlin.

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32. The Entombment. This superlative picture exhibits the body of the Saviour recumbent on the tomb, with an abundance of white and gray linen under it. Joseph of Aramathea stands on the right, bending forward, observing the Virgin tenderly remove the crown of thorns from the temples of her Son; her clothing consists of a blue mantle over a light coloured vesture. The Magdalen, attired in a stripped silk dress, is bending by the side of the deceased, bathing the hand with her tears: close to her stands Silome viewing with sorrowful countenance and clasped hands the passing scene. Several persons are seen approaching in the background. Signed, and dated 1709.

2 *ft.* 1½ *in.* by 1 *ft.* 8½ *in.*—C.

In the Museum at Berlin, and a duplicate in the Hermitage. A third, very similarly composed, is described, No. 20, Vol. IV.

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33. A Magdalen, girt with a blue mantle round her loins, and the upper part of her person denuded, seated, leaning her right arm on a bank, holding a scroll in her hand, the contents of which she is attentively perusing. A skull lies by her side. The scene offers a mountainous desert. *See* No. 44, Vol. IV., for a similar picture.

1 *ft.* 1¼ *in.* by 9½ *in.*—P.

In the Museum at Berlin.

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34. A Nymph and Faun. The view represents a rich Arcadian scene, in which is introduced a youthful faun clasping a nymph round the waist; the latter bashfully con-

ceals her face with her arm, and resists his embraces by clinging to a tree. A statue of Pan is erected near them, at the foot of which lies a bunch of flowers; and beyond this are three nymphs and a faun, observing with smiles the struggling female.

1 *ft.* 6¼ *in.* by 1 *ft.* 3 *in.*—P.

In the Museum at Berlin.

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35. A Portrait, styled the Artist's Wife, representing her to have been about thirty-four years of age. She is elegantly attired in a yellow satin vest and a blue silk mantle, seated near some architecture, with her left hand raised across the body, and the right placed on the knee. The face is seen in nearly a front view, and a single ringlet of hair falls on the left shoulder. A landscape forms the background. This highly-finished picture is signed, and dated 1695.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—C.

Formerly in the collection of Mr. Donaldson, Edinburgh.

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36. A Woman selling Flowers. An elderly woman, attired in a scarlet and black dress, seated at a stall, selling flowers to a young woman who stands before her, counting out money into her hand. The head of a child is seen on the farther side of the stall.

1 *ft.* 3½ *in.* by 1 *ft.* ½ *in.*

In the collection of Mons. Vander Schrick, Louvain.

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37. Venus and Cupid. The composition represents the beautiful goddess, seated on a bank in the foreground of the scene, and Cupid at her feet with a quiver full of arrows, one of which he points towards his parent.

1 *ft.* 2½ *in.* by 1 *ft.* —C. (*on panel.*)

In the collection of Lord Carrington, Wycombe Abbey, Bucks.

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36. Two Nymphs dancing to the Music of a Pipe, played by a faun. The principal group in this picture corresponds with No. 33 of Vol. IV.; the three nymphs there noticed as looking on are omitted, as is also a vase on the head of a statue in the background. One of the nymphs is clothed from the waist downwards, and the hands of both figures are more elevated than those of the Musée picture.

1 *ft.* 4 *in.* by 1 *ft.* ½ *in.*—P.

Bought by Captain Baillie, at the Sale of the collection of De Heer Lormier, 1763, for 800 *flo.* (72*l.*) for Sir James Lowther.

Now the property of the Earl of Lonsdale.

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37. A Portrait of a Handsome Woman, said to represent his brother's wife. She is seen in nearly a front view, having light hair disposed in ringlets around her fair face, and falling in clustering curls on her neck. She is attired in a blue robe, leaving her bosom exposed, and stands on the farther side of a balustrade, part of which is covered with a Turkey carpet; her right hand is raised to her bosom, and the left placed on the stone-work. A shrubbery, adorned with the statue of a piping faun, forms the background.

1 *ft.* 4½ *in.* by 1 *ft.* 1¾ *in.*—C.

Formerly in the collection of Mr. Gerers.

Now in that of Mr. de Reus, of the Hague.

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38. A Portrait of a Young Lady about twelve years of age, of a fair complexion; she has on a lace cap, and the rest of her attire is of the most costly description. She is represented standing at a balustrade, holding a sprig with an orange attached to it. This is an exquisitely finished picture. *See* description, No. 98, Vol. IV., and for size, read,

1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*; and for P. read C.

In the collection of Madame Hoffman, Haarlem.

In addition to the Scholars and Imitators of Adrian Vander Werf, noticed in p. 214, *Vol. IV., may be subjoined:*

Francis Bartholomew Van Douven, born at Ruremonde, in the Duchy of Cleves, in the year 1656; he is said to have received his first instruction from Gabriel Lambertin, and that his proficiency soon after attracted the notice of a Spanish nobleman, through whose interest he was introduced into the service of the King of Spain. The Elector of Dusseldorf was about this period engaged in forming his splendid collection, and among the many artists of talent employed by this Mæcenas, was Van Douven, whose pictures were evidently painted at this time in imitation of the then greatly admired and esteemed works of Vander Werf. Van Douven died in 1727, aged 71 years.

SUPPLEMENT

TO THE WORKS OF

PETER DE HOOGE.

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1. Domestic Occupation. The interior of a room paved with tiles, and lighted by a small window high up on the left. In front of a bed, placed in a recess, is a woman, dressed in a scarlet jacket bordered with ermine, and a black velvet cap, occupied looking at a child's head. An open door gives a view into an adjoining apartment, which is brightly illumined by sunshine; from hence the eye looks over a half-door into a garden. A terrier dog is near the door in the front room. A well-matured and very excellent production.

1 *ft.* 8¾ *in.* by 1 *ft.* 11½ *in.*—C.

Collection of De Heer Faeche, Amst., 1833. 3500 *flo.* and 7½ per cent. Bought in at 312*l.*

Now in the collection of Mr. Vander Hoop, Amsterdam.

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2. A Woman plucking a Duck. The interior of a room illumined by a window composed of four casements, near which is seated the mistress of the house, plucking a duck. A basket of fruit and a jug are on a dresser, and a pail stands by her side. A woman-servant, with a pot in her hand is before a fire, with her back to the spectator, and three pictures adorn the walls of the place. Described from a drawing copied from a picture.

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3. A Maid showing her Mistress a Fish. This admirable picture represents a paved court, and little garden at the back of a neat Dutch house, the mistress of which, wearing a plain cap, a black velvet jacket, and a scarlet skirt, is seated in the court, enjoying the beauty of a fine summer's morning; and, while engaged at her needle, a young woman has attracted her attention, by bringing a fine pike in a brass pail for her inspection. The servant has on a black cap, a whitish jacket, a purple gown, and a blue apron. A railing encloses the court beyond, which is a brick path leading to a doorway and the adjacent gracht.

1 *ft.* 8½ *in.* by 1 *ft.* 4 *in.*—C.

In the Hermitage Palace. Worth 450*l.*

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4. A Maid scouring a Pot. A view in the back court of a Dutch house, at the extremity of which is a passage through the building, leading to a second court; which is bounded by another building. On the foreground of the former court is the mistress, with a child in her arms, apparently speaking to a maid, who is on her knees scouring a pot. A greyhound follows the mistress. In addition to these, may be noticed a man coming from a side door in the passage. This is a well-finished but not a luminous picture.

2 *ft.* 8 *in.* by 2 *ft.* 1½ *in.*—C.

Formerly in the possession of Col. Matson. For sale, price 300 *gs.*

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5. The Empty Jug. Three gentlemen in a room; one of them, habited in a blue coat with scarlet sleeves, and wearing a drab hat and feathers, is seated in front, with a pipe in his hand, looking archly at the landlady, who has just replenished his glass, and showing that the jug is empty by turning it bottom upwards. The other two cavaliers are near a fire in

another part of the place, playing at cards. A freely-painted picture.

1 *ft.* 9½ *in.* by 2 *ft.* 1 *in.*—C.

Formerly in the possession of Mr. Norton.

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6. The Pet Parrot. Interior of a room with a window at the side, near which stands a lady, dressed in a scarlet jacket bordered with ermine, feeding a parrot, which is perched at the door of a cage suspended from the ceiling; on her right is a female, holding a child on a chair with one hand, and a glass of liquor in the other, into which the former lady is dipping a piece of cake for the bird. At the same time a jealous dog is jumping against the chair to be noticed. On the left of the picture is a table with objects of refreshment on it, and a gentleman seated on its farther side, in the act of drinking. A low table or dumb waiter, on which are a jug and a bottle, stands close to the front, and a picture hangs over the chimney. Painted in a clear, cool tone of colouring.

2 *ft.* 7 *in.* by 2 *ft.* 3 *in.*—C.

Formerly in a small collection made by the Duc de Berri.

Imported by Mr. Hume, 1840.

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7. The Duet. The interior of an apartment faintly illumined by a small window at the side, near which is seated a lady, tastefully attired, leaning on a covered table with an open music-book before her; on her left stands a young gentleman, who is playing on a violin, and behind him is crouched a dog. Painted in a free and dexterous style.

About 2 *ft.* 1 *in.* by 1 *ft.* 7 *in.*—C.

Purchased at a furniture sale at the Hague, 1841, by Mr. Enthoven.

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8. The Nursery. Interior of an apartment (without windows), on the right of which is an interesting young woman kneeling by the side of a cradle, raising the clothes preparatory to placing her babe in it, which a servant standing by holds in her arms, enveloped in a blanket. On the opposite side of the room is a cheerful fire burning in the chimney. A kettle and various objects improve the composition of this carefully-finished picture.

About 1 *ft.* 6 *in.* by 1 *ft.* 8 *in.*—C.

Bought by Mr. Woodburn, of M. De Gruyter, Amst., 1841.

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9. The Duet. An apartment, in which are a gentleman and a lady; the former, habited in a blue jacket and a yellow sash, is seated, turning towards the lady, and at the same time pointing to a violoncello, as if inviting her to join in a duet; the latter is attired in white satin, and has a guitar in her hand. A hat decked with feathers, is on a chair at the side, near which is a spaniel dog.

3 *ft.* 1½ *in.* by 2 *ft.* 9 *in.*—C.

Formerly in the possession of Mr. Emmerson.

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10. The Visitor. A young lady, tastefully attired and holding a pet dog under her arm, politely receiving a young gentleman who has just entered the apartment, and is respectfully presenting her a letter. A dog is at the feet of the lady. This is painted in the artist's careful manner, and is rather sombre in effect. *See also* No. 28, Vol. IV.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—C.

In the collection of Mr. Koopman, Utrecht.

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11. A Woman arranging a Bed. *See* description, No. 29, Vol. IV. A repetition of the picture there noticed, with trifling variations, is in the collection of Edmund Lloyd, Esq., Manchester.

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12. A Woman with a Child in her Lap, and a servant sweeping the floor. *See* description, No. 31, Vol. IV. A picture corresponding with that notice, in which the lady wears a blue jacket bordered with ermine, and a scarlet petticoat, is in the collection of Mr. Vander Hoop, Amsterdam. For panel, read, "canvas."

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13. A Music Party, composed of three ladies and a gentleman assembled on a paved terrace sheltered by drapery. One of the former, attired in white, is seated at a table with a music-book in her lap, apparently beating time with her hand; a second lady, dressed in blue, stands on her right, leaning on the table; and the remaining lady is approaching with a guitar. The gentleman sits at the end of the table accompanying them on the theorbo.

2 *ft.* 2½ *in.* by 2 *ft.* 8 *in.*—C.

Put up at sale in the collection of Mr. Nieuwenhuys, 1833. Bought in at 85 *gs.*

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14. A View in a Dutch Garden during a fine serene evening. A house (only a portion of which is seen) stands on the left, the mistress of which has just quitted it, and is coming, with a glass of water in her hand, towards a child, who stands in a path with its back to the spectator. Near an archway at the extremity of the garden, are two gentlemen and a lady in conversation, the view is bounded beyond them by some low houses and trees. This is a faithful transcript of nature. No. 42, Vol. IV., improved.

About 2 *ft.* 1 *in.* by 1 *ft.* 11 *in.*—C.

In the collection of Mr. Van Loon, Amst.

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15. A Gentleman taking Wine in the Back Court of a

House. *See* description, No. 47, Vol. IV.; and for three men, read, "Two men."

Sold in the collection of Edward Solly, Esq., 1837, by Messrs. Foster and Son, for 510 *gs.*

Now in the collection of George Byng, Esq.

Exhibited in the British Gallery, 1839.

A duplicate of the preceding picture, somewhat clearer in tone, and with some trifling variations in the details, was imported from Holland by Mr. Chaplin, in 1839.

Formerly in the collection of Mr. Koopman, at Utrecht.

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16. A Courtyard, in which are seen a lady holding a child, and at the same time caressing a pet dog; near these is a servant busy with some fish, and through a doorway of an adjacent house may be observed a domestic at her culinary occupations. On the opposite side is an avenue in which may be observed a page approaching. The scene is illumined by the radiance of sunshine.

2 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—C.

In the collection of the Rev. J. Clowes, Manchester.

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17. A View of a Dutch Mansion and Flower Garden, represented under the appearance of a fine summer's morning. Upon a pathway which divides the garden, is a lady, in a red jacket and a blue skirt, attended by a dog, going towards the house, near the door of which are the owners of the mansion; the gentleman is playing on a pipe, while the lady stands by listening. On the opposite side is a wall and some trellis-work overgrown with shrubs; beyond which are trees. On either side of the path in front, are borders of rose trees and other flowers, whose brilliant colours sparkle in the sunshine. This appears to be an early work of the artist, as it is painted in a neat and careful style.

1 *ft.* 8½ *in.* by 1 *ft.* 4½ *in.*—P.

Imported by Mr. Woodin, 1840. Exhibited in the British Gallery. Edward N. Dennys, Esq.

18. A Domestic Scene: representing the interior of a kitchen, in which are a young, and an elderly woman; the former, dressed in a bluish jacket and a red skirt, stands with a basket in one hand, and the other extended as if she were speaking to the latter, who is seated near a fire, mixing something in a pan. An open door shows a passage paved with marble, at the end of which sits a gentleman at the foot of some stairs, reading a paper. This part is brightly illumined by sunshine.

2 *ft.* 4 *in.* by 2 *ft.* 9 *in.*—C.

In the collection of Mr. de Reus, Hague.

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19. A Gentleman with his Pipe, and a servant woman. The interior of a room, paved with black and white marble, having three windows at the back composed of four casements each, the lower ones of which are darkened, and one window is covered with a maroon curtain; near this is seated a cavalier, habited in the fanciful costume of the period, leaning his elbow on a table covered with a red cloth, holding a pipe in his hand, and looking towards a servant who stands near the front, with her back to the spectator. On the opposite side of the apartment are a coffre and two chairs, the latter covered with scarlet cloth. Three pictures in black frames hang above them. An open door on this side, shows an adjoining passage. The flickering of the sun's rays on the wall and floor are perfectly illusive.

2 *ft.* 6½ *in.* by 2 *ft.* 11½ *in.*—C.

Imported by Mr. Chaplin.

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20. The Slippers. A view, looking across a passage paved with red tiles, into a room with a floor of black and white marble, in which are a toilet table and an antique chair: the former covered with yellow damask, and the latter with

plush of the same colour: a candlestick is on the table, and a picture after Terburg hangs against the wall; a dog and a pair of slippers are at the entrance to the apartment, and a broom stands at the side. This picture was evidently painted on the spot, and may be styled a "*tromp-d'œil* of art."

About 4 *ft.* by 3 *ft.* 6 *in.*—C.

Imported by Mr. Chaplin, 1839.

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21. A Family Party. The subject is composed of five figures, and represents a gentleman habited in black, and wearing a large hat, seated, with his attention directed to a child, who stands before him, and beyond whom is the mother elegantly attired, sitting at a table with a glass of wine in her hand, looking at a man with an infant in his arms. The apartment is paved with black and white marble, and illumined by a window composed of four casements.

About 2 *ft.* by 2 *ft.*—C.

In the collection of Edmund Lloyd, Esq., Manchester.

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22. The Letter. The interior of a room, with a large window formed of four casements, near which sits a lady, dressed in a light blue jacket and a yellow skirt, holding an open letter in her hand, the answer to which she appears to have given to a domestic, who stands close to the front with his hat in one hand, and a letter in the other. A dog of the terrier kind is going towards an open door, by the side of which is a child with a whip. Description, No. 51, Vol. IV., improved.

2 *ft.* 2 *in.* by 1 *ft.* 11 *in.*—C.

Since bought of Mme. Camper, and now in the collection of Mr. Vander Hoop, Amsterdam.

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23. A Servant with a Pail, in the back court of a house. *See* description, No. 53, Vol. IV.

Sold in the collection of M. Goll de Frankenstein, Amsterdam, 1833, 2025 *flo.* and 7½ per cent. (182*l.*)

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24. The Laundress. A view in Utrecht, representing an open square, bounded by a brick wall with a doorway, showing a passage, through which a gentleman is passing; from hence the eye looks to the tower of an ancient church, and the steeple of another beyond it. Near the centre of the square or open place, are a young woman and a child: the former, dressed in a scarlet gown with yellow sleeves, and a blue skirt, is taking some linen from a basket. The general appearance is that of a fine summer's morning.

2 *ft.* 5 *in.* by 2 *ft.* ½ *in.*—C.

Formerly in the possession of Mr. Farrer, a dealer.

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25. The Lovers. *See* description, No. 61, Vol. IV.

Now in the collection of Mr. Vander Hoop, Amsterdam.

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26. A Mother watching her Sleeping Infant in a Cradle, *See* No. 52, Vol. IV., and read, for size,

3 *ft.* 2½ *in.* by 2 *ft.* ½ *in.*—C.

In the collection of Mme. Hoffman, Haarlem.

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27. A Music Party, consisting of two ladies and a gentleman, grouped round a table. *See* description of this splendid picture, No. 63, Vol. IV.

Purchased by Messrs. Smith, with other fine pictures of the Right Hon. Lord Wharncliffe.

Now in the collection of William Theobald, Esq.

28. A Music Party. The scene represents the interior of an apartment paved with marble, in which are a lady and two gentlemen: the former, elegantly attired, is seated, singing a duet with one of the latter, who has on a Spanish hat; the second gentleman is on the opposite side leaning on a table, and apparently about to accompany them on the flageolet. A hat with feathers, an open music-book, &c. are on the table, and in the back part of the room may be observed a lady and a gentleman in conversation near a bed, and an attendant page with a jug in his hand leaning on a window. A door leads into a garden adorned with statues.

2 *ft.* 10 *in.* by 2 *ft.* 3½ *in.*—C.

In the collection of Edmund Higginson, Esq., Saltmarsh Castle.

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29. A Lady giving Orders to her Servant, who is cleaning fish. The scene represents the open court of a house, with a portion of an outbuilding on the left, against which are a pump and a trough; near these is a servant-maid stooping down cleaning fish, one of which she is placing in a dish on the ground. Her mistress, attired in a black velvet jacket bordered with ermine, a reddish brown skirt, and her head enveloped in a kerchief, stands with her back to the spectator, and her hand extended. At the end of the court is a garden enclosed with red paling, having a house on one side, and a passage and steps on the other, down which a man is descending, and approaching a doorway to the court. Like most of this master's best works, the charm consists in the happy combination of colour, and a skilful arrangement of objects, by which such verity of nature is attained, as justly entitled them to the terms of optical illusions.

2 *ft.* 5 *in.* by 2 *ft.* 1¾ *in.*—C.

Sold in the collection of the late Count Perregaux, 1841, 12,700 *fr.* and 5 per cent. (533*l.*)

Bought for the Baron Delessert, Paris.

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30. Two Gentlemen, seated at table in the paved court of a house, enjoying their glass: the nearest of these to the spectator, dressed in a suit of black velvet, is seated, with a large gray cloak over his knees; his companion, wearing a cuirass, sits on the farther side of the table, looking at the hostess, who stands by its side, drinking. She is dressed in a drab jacket, a scarlet skirt, and a blue apron; behind her is a child approaching with a pot of embers in her hands. An open door in a high wall at the extremity of the court, shows an adjacent garden. The tower of Utrecht church is seen on the opposite side. This is a clear and good example of the master.

About 2 *ft.* 2 *in.* by 2 *ft.*—C.

In the collection of the Baron L. de Rothschild.

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31. The Social Party. The interior of a room, in front of which are a lady and a gentleman, both elegantly attired in the costume of the period, approaching hand in hand, and listening to a merry fellow, who is seated, playing on the violin; near the latter is a woman who has just entered with a glass of liquor in her hand. A little retired from these is a gentleman seated at a table, and close to a window at the end of the apartment is a couple in close conversation.

In the Christianberg Palace, Copenhagen.

In addition to the Scholars and Imitators of Peter de Hooge, mentioned in page 242, *Vol. IV., may be subjoined:*

D. Koedyck, born at Zaandam, 1681, was an imitator of De Hooge, Metsu, and other celebrated masters. An example of his ability in the style of the former, is in the collection of Mr. Van Loon, Amsterdam.

Fabricius. There is a good picture by this painter, in

the collection of the Duke of Mecklenburg, painted in the manner of De Hooge.

T. Course, 1662. A specimen of this master, is in the collection of Mr. Hodshon, of Amsterdam, which closely resembles De Hooge.

Emanuel De Witte. This celebrated and justly esteemed painter of the interior of churches, has on several occasions adopted in the style of Peter de Hooge; one of the finest of this class (which the Writer attributes to his pencil) is in no respect inferior to the works of his prototype. It represents a splendid apartment illumined by a large window with a scarlet curtain suspended at its side, and a covered table with a china jug on it, and a chair placed near it; in this part, a lady, attired in a morning cap and crimson jacket, is seated, with her back to the spectator, playing on a piano. A picture in a richly carved frame is suspended before her. In the opposite side of the apartment is a bed with red hangings, in which may be perceived a gentleman, whose clothes and sword are on a chair by its side, and a dog lies asleep near it. A large open door shows a suite of two other rooms, in the farthest of which is a servant sweeping the floor. In addition to the usual accessories, are two handsome brass chandeliers suspended from the ceiling. The brilliancy of the morning sun is diffused in the most magical manner throughout the several apartments. An admirable work of art.

3 *ft.* 2 *in.* by 3 *ft.* 7 *in.*—C.

Sold in the collection of Mr. Kleynenberg, 1841, 2100 *flo.* and 10 per cent. (190*l.*) Bought by Mr. Brondgeest, for the Baron Verstolk de Soelen, Hague.

SUPPLEMENT

TO THE WORKS OF

NICHOLAS MAES.

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1. A Young Woman threading a Needle. The interior of a room, with an oak cabinet at the side, and a map on the wall: here, a young woman, of a pleasing countenance, and light hair decked with pearls, is seated threading a needle: her dress consists of a scarlet jacket bordered with fur, a petticoat of the same colour, and a gown of a pink hue figured with yellow, and a white apron. A dark green cushion lies in her lap, and a basket containing linen and a pair of scissors is by her side. This is a brilliant example of the master.

16 *in.* by $12\frac{3}{4}$ *in.*—P.

Imported in 1833, by Mr. Chaplin.

In the Bridgewater Collection of Lord Francis Egerton.

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2. A Portrait of a Beautiful Child, dressed in a fanciful style, and wearing a cap decked with plumes of feathers. He is seated on a bank holding a bird, which a spaniel is eager to catch at. A rich vase containing fruit, forms an embellishment to the foreground.

2 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—C.

In the collection of Mr. Six Van Hillegom, Amsterdam.

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3. The Listener. The interior of the hall of a mansion, on the right of which are a side door opening to an apartment, and a staircase leading to a room in which are seen four ladies at table; a fifth young lady, dressed in a crimson jacket and a green petticoat, has quitted the party just named, and descended to the foot of the stairs, and is leaning cautiously against the baluster, listening to the conversation of a couple who are in the adjoining passage, the end of which opens to a garden. A scarlet cloak hangs against a wall, and a sword is placed near it. This very capital and well-painted picture, is signed, and dated 1657.

Sold privately at Amsterdam, 1838, for about 7000 *flo.* (583*l.*)

Now in the collection of Mr. Six Van Hillegom, Amsterdam.

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4. The Milk Shop. A young woman, dressed in a whitish jacket, a red petticoat, and a blue apron, standing at a counter on which she leans, observing an elderly woman, who is seated, counting her money. Two earthen pans containing butter are on the counter, and two brass milkcans are on the ground.

About 2 *ft.* 2 *in.* by 2 *ft.*—P.

In the collection of Edmund Lloyd, Manchester.

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5. An Aged Woman, asleep. The interior of an humble apartment, in which is an elderly woman, of an interesting countenance, wearing a plain white cap, a black gown with red sleeves, and a dark skirt, seated in a front view, with a reel in her hand; but while engaged at her simple occupation, sleep has overtaken her, and her weary head rests on her left hand. This admirable production is painted with surprising breadth and brilliancy of effect.

10 *in.* by 7 *in.*—C.

In the Hermitage, St. Petersburg.

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6. An Old Woman at her Spinning Wheel. The aged occupant of a humble dwelling, is represented sitting near a table, occupied at a spinning wheel: a red cloth covers the table, some jugs and a gridiron hang on the wall, and a jug stands on the floor in front. Excellent.

2 *ft.* ½ *in.* by 1 *ft.* 9½ *in.*—C.

In the collection of De Heer Rombouts, Dort.

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7. The Lace Maker. An aged woman, wearing spectacles, and dressed in a black jacket with scarlet sleeves, seated in a front view, occupied making lace. A basket of eggs hangs over her head, and several objects of earthenware are on a dresser at the side. A masterly production, but a little darkened by time.

1 *ft.* 3½ *in.* by 1 *ft.* 1½ *in.*—P.

Sold in a collection anonymous, by Messrs. Christie and Manson, 1836. 66 *gs.*

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8. The Love-sick Maid. A young woman, negligently dressed in a green gown and a scarlet skirt, seated, reclining her head pensively on a pillow; her medical attendant, habited in black, stands on her right with an urinal in his hand. More within the apartment is seen an elderly woman in conversation with a cavalier.

2 *ft.* 10 *in.* by 2 *ft.* 3 *in.*—C.

In the Museum at Berlin.

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9. An Old Woman wearing Spectacles, engaged at her spinning wheel. *See* description, No. 18, Vol. IV.

Sold in the collection of M. Goll de Frankenstein, Amsterdam, 1833, 1040 *flo.* and 7½ per cent. (93*l.*)

Bought by Messrs. Woodburn, and since sold to Mr. Vander Hoop, Amsterdam.

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10. A Burgomaster in his Library. A gentleman of a magisterial air, habited in a black silk dress, seated in a library, with one hand on his breast, and the other resting on a table covered with a Turkey carpet. An inkstand, two open books, and a parchment deed, are on the table; a little dog lies at the side, and a globe and some books are on the ground. An open door at the back of the apartment shows an adjoining room. This capital picture is distinguished for its breadth and masterly execution.

3 *ft.* by 2 *ft.* 4 *in.*—C.

In the collection of the Prince d'Arenberg, Brussels.

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11. The Listener. This very beautiful picture represents a pretty Friesland young woman, attired in the picturesque costume of the country, standing at the foot of a flight of stairs with a pitcher in her hand, listening to the intrigues of two of her domestics, who are seen in a room at the end of an adjoining passage. At the summit of the stairs already noticed, is a small apartment, in which are a lady and a gentleman. Various accessories contribute to the richness of the colouring and picturesque effect of this excellent picture.

2 *ft.* 9½ *in.* by 2 *ft.* 3½ *in.*—C.

In the collection of Mme. Hoffman, Haarlem.

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12. The Milk Girl. A street of a Dutch town, with an ancient house on the left, at the door of which is a pretty maid-servant, wearing a black velvet cap, relieved by a rim of gold, holding a purse in one hand, and giving a piece of money with the other to a milk girl in a straw hat, who holds out her hand to receive it. Two large brass cans contain her milk, and a pot of the same is on the step of the door. The opposite side of the picture gives a perspective

view of a street, about the middle of which are seen two women approaching. This is a brilliant and superlative work of the master.

2 *ft.* 4 *in.* by 2 *ft.* 9 *in.*—C.

In the collection of Mr. Van Loon, Amst.

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13. The Lace Worker. This interesting picture represents a female, dressed in red, seated in a room occupied working lace on a cushion, while her infant, wearing a yellow frock, is seated in a little chair by her side, amusing itself. Near the latter is a table covered with a red cloth.

1 *ft.* $5\frac{1}{2}$ *in.* by 1 *ft.* 8 *in.*—C.

In the collection of the Right Hon. H. Labouchere

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14. An Old Woman, seated, paring turnips. *See* description, No. 15, Vol. IV., and read, size,

1 *ft.* $9\frac{3}{4}$ *in.* by 1 *ft.* $5\frac{3}{8}$ *in.*—C.

In the collection of Edmund Higginson, Esq.

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15. The Page. A handsome youth, habited in a red dress adorned with gold lace, and girt round the body with a belt, and relieved by a white collar tied with cords, to which are appended tassels; a couteau de chasse is suspended by a belt at his side, and a bunch of ribands is attached to his right shoulder: his right hand is placed on his hip, and the left supports a falcon, whose wings are extended by the rapidity with which he appears to be tripping along.

2 *ft.* $1\frac{1}{4}$ *in.* by 1 *ft.* $8\frac{3}{4}$ *in.*—C.

Sold in the collection of the late Count Perregaux, 1841, 4000 *fr.* and 5 per cent. (168*l.*)

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16. The Lace Maker. The interior of a shop, divided in part by a counter, behind which is seated a young woman,

wearing a black velvet cap which descends in a point on her forehead, a black gown and white kerchief; she is seen in a front view, bending over a cushion which is placed on the counter, occupied making lace; an inkstand and two books are on the counter, a bunch of keys and some bags hang on the door of a cupboard, at the side, and an earthen pot stands on the top of it. A very clever picture.

1 *ft.* 9 *in.* by 1 *ft.* 5 *in.*—P. (the top corners have been added.)

Formerly in the possession of M. de Vries, Amsterdam, 1833, price 1300 *flo.* (108*l.*)

Imported, 1839, by Mr. Chaplin.

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17. The Grace. An aged woman, dressed in a plain white cap, a black jacket with red sleeves, and a white kerchief, seated at a table, with her eyes closed, and her hands clasped, invoking a blessing on her homely repast, consisting of a piece of salmon, some bread, butter, and cheese, placed with other suitable things on the table. In a recess near her, are an hour-glass and other objects. The figure is represented of the size of life, and is as distinguished for the simplicity and truth of the expression, as for the extraordinary breadth and power of colouring and effect.

4 *ft.* 6 *in.* by 4 *ft.*—C.

Presented by Mr. da Costa, of Dort, to the Felix Meritas Institution, at Amsterdam. Worth 400*l.*

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18. The Nursery. A girl of singular *naïveté* of expression, dressed in a yellow frock and a white kerchief, seated at the foot of a cradle eating porridge, a spoonful of which she is raising to her lips; a fine babe lies asleep in the cradle, and a cat sits by her side. Upon a cupboard on her right, stands a curious antique jug; and in the end of the apartment is a window partly concealed by a curtain. This vigorous pro-

duction is painted in a free and dexterous style, accompanied with uncommon brilliancy of colour.

12 *in.* by 10¼ *in.*—P.

Sold by Messrs. Smith. Now in the collection of the Marquis of Lansdowne.

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19. The Nursery. A picture representing the same subject as the preceding, but differently composed, was bequeathed by the late Lord Farnborough to the National Gallery.

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20. The Sempstress. A young woman, wearing a red and white neckerchief, seated in a front view, occupied at her needle. The humble apartment is illumined by a window at the side. An excellent example of the master.

1 *ft.* 8½ *in.* by 1 *ft.* 5 *in.*—P.

In the collection of Mons. Vander Schrick.

SUPPLEMENT

TO THE WORKS OF

GONZALES COCQUES.

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1. THE Interior of a Gallery, adorned with about thirty pictures; the subjects of which are borrowed from the most celebrated masters. A large table, covered with a red cloth, is placed in the centre of the apartment, at which is seated a lady; a gentleman, habited in a yellow vest, and a blue mantle, stands by it, with his hand on a bust, and behind him are two children. Various busts, figures, and other objects are on the table. A highly interesting picture.

About 5 *ft.* 6 *in.* by 6 *ft.*—C.

In the Museum at the Hague. Worth 400 *gs.*

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2. Portraits of a Family of Distinction; consisting of a gentleman, a lady, and their son and daughter. The former, habited in black, is seated near a table, on which are books, a globe, a statue, and other objects: the lady, also attired in black silk, relieved with a white kerchief, ruffles, and a cap, sits on the opposite side of the table, and the children are amusing themselves apart. An open door in the back of the apartment leads to another room, in which are domestics.

1 *ft.* 5 *in.* by 1 *ft* 9 *in.*—P.

In the Palace of the Willemshoeh, Hesse Cassel.

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3. The Interior of a Handsome Apartment, in which are a lady and a gentleman; the former, attired in black silk, is seated, playing on a pianoforte; the latter, also habited in a suit of black, sits at the side of a table turning over the leaves of a book. A pet dog lies on a chair near the musical instrument. Both this and the preceding picture are choice examples of art.

1 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—P.

In the Palace at Willemshoeh, Hesse Cassel.

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4. Portraits of a Lady, a Gentleman, and their Child. The scene represents a handsome vestibule, adorned with pillars, to which is suspended a scarlet curtain, and in the distance are seen a river, and buildings. A gentleman, wearing a peruke, and dressed in a suit of black, is seated in a front view, near the centre of the vestibule, addressing the lady, who is also in black, and seated on his left with a child in her arms.

1 *ft.* 7 *in.* by 1 *ft.* 8 *in.*—P.

In the collection of W. Wells, Esq., Redleaf.

Exhibited in the British Gallery, 1838.

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5. A Lady, a Gentleman, and two Children, assembled in an open vestibule: the former, attired in a black silk robe, and a pale red petticoat, is seated in front with a fan in one hand; the other hand is held by the gentleman who stands by her side, habited in black, pointing to a bronze group of the Centaur and Dejanira placed on a table at the side. Close to the left are a boy and a girl; the former is amusing himself with a bird, and the latter has something in her pinafore. A curtain, and a landscape, compose the background.

2 *ft.* $\frac{1}{2}$ *in.* by 2 *ft.* $5\frac{1}{4}$ *in.*—P.

Collection Mons. Danoot, Brussels, 1828, 1750 *flo.* (157*l.*)

Put up at sale in the collection of Mr. Nieuwenhuys, 1833, and bought in at 190 *gs.*

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6. Portraits of a Family of Distinction (styled the Elector of Hesse, and Family). This admirable work of art is composed of eight figures, of whom a gentleman, habited in black silk, sits on the right in a front view, with one hand extended, and his attention directed to the artist, who stands on the farther side of a table showing him a drawing. On the opposite side is a lady, elegantly attired in a white satin robe decked with gold lace, and a yellow petticoat, holding the hand of a child who stands by, looking affectionately up in her face: on her left is a fine boy, amusing himself with a cockhorse. A negro servant stands behind the lady, and on her right is a nurse with an infant in her arms. The view represents a vestibule, adorned with a scarlet curtain.

1 *ft* $8\frac{3}{4}$ *in.* by 2 *ft.* $2\frac{1}{2}$ *in.* (*copper.*)

This beautiful picture was some time back in the hands of a dealer in Paris, for sale, price 6000 *fr.* (240*l.*)

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7. Gonzales painting the Portrait of Gerard Seghers. The scene exhibits the interior of a room, on the left of which is seated the painter at his easel; behind him stands a gentleman (probably intended for Daniel Seghers), and on his right sits another gentleman, dressed in black. The sitter, Seghers, is on the opposite side of the apartment; he wears a black cloak, and a large hat, and holds a paper in his hand. A table is placed near him, on which are a bottle containing flowers, and other objects. At the end of the apartment is seen a pupil of the painter, entering at a side door with a palette and pencils in his hand.

1 *ft.* 4 *in.* by 1 *ft.* $9\frac{1}{2}$ *in.*—P.

In the collection of the Hon. Colonel Howard.

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8. Portrait of the Duke of Berri, when about thirty-five years of age, seen in a three-quarter view; he has on a full flowing peruke, and is clad in armour; the right hand, wear-

ing a glove, and holding another glove, is placed on the hip, and the left rests on the crown of a helmet. A mulatto servant stands by his side.

9½ *in.* by 8 *in.* (*copper.*)

In the collection of Charles Bredel, Esq.

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9. Portrait of a Gentleman, about forty-four years of age, with light long hair; his dress consists of a buff jerkin with open sleeves, a broad pendent collar, and a blue sash, the latter of which he holds with his left hand. This is touched with admirable spirit and feeling.

6 *in.* by 5 *in.* (*copper.*)

In the Hermitage Palace, St. Petersburg.

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10. Portraits of a Family of Distinction, consisting of a gentleman, a lady, and their son and daughter: represented on the terrace of a mansion, only the portico of which is introduced. The gentleman, habited in black silk, relieved with white sleeves and collar, is in the act of ascending a step of the portico, and at the same time turns his head to speak to the lady who is following him: her dress consists of a black silk robe, relieved at the bosom with point lace, and an orange-coloured petticoat, bordered with silver; her right hand, containing a fan, rests on her waist. A sculptured fountain adorns the left side, near which is a young lady in a white dress, sitting on part of the fountain, playing on a guitar; the gentleman is behind her with a similar instrument in his hand, bending to hand the lady a piece of music. A greyhound in a playful attitude, and another dog are introduced. This admirable production possesses all the taste and style of the finest works of Van Dyck.

1 *ft.* 9½ *in.* by 2 *ft.* 4 *in.*—P.

Sold by Messrs. Smith to the Right Hon. Lord Northwick in 1841.

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11. A Family Group, consisting of a gentleman, with his wife and three daughters, assembled on a terrace, adjacent to a handsome fountain, among a cluster of trees. The former, habited in a suit of black relieved by a broad gold belt, stands on the right, leaning on a stone balustrade, holding his hat and cane in his hands; the youngest child sits near him, and a fine greyhound stands by: in the opposite side is the lady, attired in a black silk gown, and a scarlet skirt, seated, taking a flower from a basket, which is presented by the second daughter; the eldest, a young woman, stands on the mother's left, playing on a guitar. A little retired, and in the centre of the scene, is an negro page, holding a fine gray horse, a portion of which is concealed by trees. This is an admirable example of the master.

2 *ft.* by 2 *ft.* 8 *in.*—P.

Sold in the collection of the Marquis of Camden, by Messrs. Christie and Manson, 1841, 460 *gs.* Bought for Thomas Henry Hope, Esq.

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12. Portraits of a Gentleman, with his Lady and Child. The group is introduced in a handsome open vestibule, and the former, habited in a black suit, sits in the centre in a front view, holding his hat on his knee with one hand, and by the action of the other appears to be addressing the lady, who is seated on his left, attired in black silk, holding an infant in her arms. A table and a stool covered with red cloth are, near the lady, and curtains of the same colour are suspended to some pillars behind her. A dog is also couched near the gentleman. A delightful example of the master.

About 1 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—P.

Exhibited in the British Institution, 1841. Charles Brind, Esq.

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13. The Duet. In the interior of a handsome apartment, are a young lady and a gentleman, preparing for a duet; the former, elegantly attired, is seated at a table, on which lie open music books, tuning her guitar, and at the same time turning round towards the gentleman who stands behind his chair playing on a theorbo; the latter is dressed in a suit of black, and has one foot on the bar of the chair. A white greyhound sits near the table, and various pictures and other objects contribute to the decoration of the room.

1 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—P.

Bought by Mr. Chaplin, of Mr. Brind, 1840. 150*l.*

SUPPLEMENT

TO THE WORKS OF

GODFREY SCHALKEN.

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1. THE Pet Spaniel. A pretty young woman, wearing a yellow dress, represented in nearly a profile view, amusing herself by making a spaniel sit upon a table.

8 *in.* by $6\frac{1}{2}$ *in.*—P.

In the collection of the Earl of Coventry.

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2. The Shaver. A young man, wearing a fur cap and a gray doublet, with slashed sleeves, standing at an arched window, holding a basin up to his face, and rubbing the soap over his chin. A lace frill lies on the sill of the window, and a pot containing poppies in flower stands in front of it.

$10\frac{1}{2}$ *in.* by 8 *in.*—P.

In the Hermitage Palace, St. Petersburg.

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3. The Cook-maid. A young woman, standing in a front view at a table, holding a lighted candle, and an earthen pan on its edge with one hand, and a wooden spoon with the other. A bunch of onions lie on the table.

$6\frac{1}{2}$ *in.* by $5\frac{3}{4}$ *in.*—P. (*oval.*)

In the collection of Charles Bredel, Esq.

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4. The Grandmother. An elderly woman with a lighted candle in her left hand, feeding a boy and a girl with porridge, a spoonful of which she holds in her right hand. A cauldron stands on the table before her.

2 *ft.* 4½ *in.* by 1 *ft.* 1½ *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 250*l.*

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5. The Toilet. A young lady, represented in a profile view, engaged at a table, on which is a lighted candle. She is in the act of attaching a pearl to her ear; behind her is a page, holding a jewel ready for her, and on the farther side of the toilet, is an elderly woman, with a looking-glass in her hand.

2 *ft.* 6 *in.* by 2 *ft.*—C.

In the Museum at the Hague.

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6. The Pet Pigeon. A pretty young woman affectionately embracing a pigeon, and at the same time listening to the plaintive cooings of its mate. An exquisitely finished work.

8½ *in.* by 6¾ *in.*—P.

In the Museum at the Hague.

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7. The Solo. A handsome youth, habited in the elegant costume of the period, playing on a guitar, and accompanying the instrument with his voice. Seen to the middle.

8 *in.* by 6¼ *in.*—P.

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8. (The Companion.) Venus presenting a blazing arrow to Cupid. The goddess, very scantily clad, and having a scarlet mantle floating behind her, is in the act of giving a burning arrow to her son, Cupid.

In the collection of Mr. Van Loon, Amst.

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9. Portrait of the Grand Pensioner De Witt, represented in a three-quarter view, having long flowing gray hair; he is habited in a suit of black silk, relieved with a white pendent collar; his right hand rests on a covered table, and the left is placed on his hip. A red curtain, a portion of a statue, and some buildings, form the background.

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10. (The Companion.) The Wife of the preceding. A lady, of a fair complexion, and a round face, seen in a three-quarter view, having brown hair plainly adjusted to the countenance: she is attired in black silk, relieved with a white muslin kerchief and cuffs; the left hand points to some distant object, and the right is placed on a dwarf wall. These are admirable examples of the master's skill in portraiture.

1 *ft.* 4½ *in.* by 1 *ft.* 1½ *in.*—P.

In the collection of the Baron Verstolke de Soelen, Hague.

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11. A Beautiful Young Female, sitting, nearly denuded, on the bank of a river, leaning on her elbow, holding part of her attire in her hand. She is attended by Cupid, who stands by her side. A brilliant light descends from a crown above, and falls on her shoulder.

2 *ft.* 9 *in.* by 1 *ft.* 9 *in.*—C.

In the Gallery at Hesse Cassel.

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12. A Magdalen. A pretty young woman, represented in the character of a Magdalen repentant. Her clasped hands rest on an open book. The subject is illumined by a torch stuck in a rock.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—C.

In the Gallery at Hesse Cassel.

13. A Pretty Female, attired in a loose open dress, seated, with a goffer cake in her hand, looking with smiling countenance at the spectator. A goblet on a silver plate stands by her.

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14. (The Companion.) A Young Woman, of a pleasing countenance, represented in a profile view, moralising on the uncertainty of life, and the end of beauty. She holds a skull in one hand, and is pointing to it with the other. A lamp is burning near her.

9½ *in.* by 7½ *in.*—P.

In the Gallery. at Hesse Cassel.

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15. A Pretty Girl, with a smiling countenance, and light curling hair, leaning on a balustrade, over which is thrown a Turkey carpet, amusing herself blowing a bladder, which a youth holds for her.

10 *in.* by 12 *in.*—P.

In the collection of the Duke of Mecklenburg.

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16. A Girl, with an apple in her hand, a slice of which she holds on the point of a fork. Upon a table, covered with a Turkey carpet, are a lighted candle, and a basket of fruit.

13½ *in.* by 10½ *in.*—P.

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17. (The Companion.) A Young Woman, attired in a red dress, seated, reading a book by the light of a lamp.

11 *in.* by 9 *in.*—P.

In the collection of the Duke of Mecklenburg, Ludwigslust.

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18. A Pretty Girl, dressed in a red jacket, seated at a table, holding a box of sweetmeats, some of which she is raising to her mouth.

7 *in.* by 6 *in.*—P.

Sold in the collection of M. Goll de Frankenstein, Amsterdam, 1833, 141 *flo.* and 7½ per cent. (13*l.*)

19. A Pretty Young Woman, seated at a table, playing with a pet dog.

About $8\frac{1}{2}$ *in.* by 7 *in.*—P.

Sold in the collection of the Marquis of Camden, 1841, by Messrs. Christie and Manson.

Bought by Mr. Nieuwenhuys $34\frac{1}{2}$ *gs.*

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20. Love and Wine. A merry fellow, wearing a high-crowned hat, holding a jug in one hand, and a glass of wine in the other; and on the farther side of him is perceived the head of a pretty young woman. Painted with all the delicacy which distinguish the master's best works.

$5\frac{3}{4}$ *in* by $4\frac{3}{8}$ *in.*—P.

In the collection of Henry Bevan, Esq.

SUPPLEMENT

TO THE WORKS OF

NICHOLAS BERGHEM.

1. A Gentleman speaking to a Herdsman. The view exhibits a meadow bounded by low rocks, covered in part with bushes; near the centre of this is an arched fountain and a stone trough to receive the water. A gentleman in a red dress stands in the middle of the foreground, conversing with a herdsman, who is seated with two dogs near him. On the left of the picture are two cows and a like number of sheep in some water, and on the opposite side are three more sheep. Evening.

12 *in.* by 14 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 280*l.*

Sold by public auction at Paris in 1837, for 2780 *fs.* (151*l.*)

2. A Peasant playing on a Pipe. A landscape, representing a mountainous country under the appearance of a glowing sunset. Upon a steep road on the right are a woman on an ass, and a man on foot, preceded by a peasant playing a pipe, driving before him ten sheep, and an ass laden with panniers, in which are lambs; in advance of these is a traveller with a bundle on his arm, followed by a dog.

2 *ft.* 3 *in.* by 2 *ft.* 11½ *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 300 *gs.*

3. A Woman carrying a Kid. A view over a bald mountainous country, along the foreground of which are peasants passing with their cattle; and among them may be noticed a woman wearing a red petticoat, carrying a kid under her arm, and extending her hand to her companion, who is mounted on a cow and naked to the loins; behind these are two cows, and a boy with a basket, followed by a dog. On the opposite side is a peasant with two dogs, conducting a laden mule. A river flows along the second distance, beyond which is seen a smoking limekiln.

About 2 *ft.* 2 *in.* by 2 *ft.* 11 *in* —C.

In the Hermitage Palace, St. Petersburg. Worth 250 *gs.*

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4. A Peasant driving Cattle through a Stream. A landscape, exhibiting a wild heathy country, with clumps of trees growing on an eminence on the right, and a shallow river flowing along its base, through which a peasant, with three cows, two goats, and a kid, is passing, leaning his arm on the back of one of the beasts. On the left are a woman milking a goat, another with a bundle under her arm, a man reposing on the ground, and some cattle. The close of a fine day lends a grand and solemn effect to the scene.

4 *ft.* 6 *in.* by 5 *ft.*—C.

In the Hermitage Palace, St. Petersburg. Worth 600*l.*

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5. A Womam on a Mule and Peasants with Cattle. The scene is distinguished by a beautiful ruin, by the side of which are peasants passing with cattle; among them is a woman on a mule, conversing with a peasant on foot; a gray horse, laden with a package enveloped in a yellow covering, several goats and sheep; and near these is a man kneeling on the ground. A man on horseback and another on foot, are a little beyond them. Darkened by time.

2 *ft.* 3 *in.* by 2 *ft.*—C.

In the Hermitage Palace, St. Petersburg. Worth 200*l.*

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6. Cattle at Pasture. The view represents a sequestered scene, bounded by clusters of dark trees, among which is the riven trunk of an oak. On the foreground are two cows and three sheep reposing, and a white cow standing in a front view. Evening.

1 *ft.* 9 *in.* by 1 *ft.* 4½ *in.*—P.

In the collection of Mons. Vanden Schrick, Louvain.

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7. Milking the Kine. A landscape, representing a close scene, bounded by trees, and having a cottage on the right. Five cows and two goats are distributed over the foreground; one of the former, of a white colour, a woman is milking, while her companion, who stands behind, is pouring milk into a can. The warm streaks of light which beam in the horizon, indicate it to be early morning.

1 *ft.* 8½ *in.* by 2 *ft.* 4½ *in.*—P.

In the collection of Mons. Vanden Schrick.

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8. Halt of a Hunting Party. The scene represents an ancient building attached to some lofty rocks; near this a sporting party have halted to refresh. One of them, and the most conspicuous, is a gentleman, wearing a scarlet cloak and a hat and feathers, mounted on a gray horse; he is bending forward to observe his dismounted companion caress the young maid of the inn; a third gentleman is seated on a stone at the side. A little retired on the right are three other persons, and above a broad archway of the building is seen a woman hanging out linen. An excellent production. *See* No. 70, Vol. V.

2 *ft.* 4½ *in.* by 2 *ft.* ½ *in.*—C.

In the collection of Mons. le Baron Delessert, Paris.

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9. Two Women tending Cattle. A landscape, bounded by thick clusters of trees, with an old pump and part of a wood fence on the right. The cattle consist of two cows, about six sheep, and a goat; near the centre of the foreground stands a woman in a profile view, busy with her distaff, and apparently talking to her companion, who is holding an ewe while its lamb sucks. The sombre hues of a dark day or evening prevail. No. 131, Vol. V., improved.

1 *ft.* 5 *in.* by 1 *ft.* 9½ *in.*—P.

In the collection of Mons. le Baron Delessert, Paris.

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10. The Guitar Player. A seaport. This elegant work of art is described in No. 55, of Vol. V.; for size, read,

2 *ft.* 9 *in.* by 2 *ft.* 6¾ *in.*—C.

In the collection of Mons. le Baron Delessert.

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11. La Blanchisseuse. The view is composed of a stream of water in the foreground, a portion of a building at the side, and a rock, which extends over half the scene. On the left is a woman in a blue and red dress, occupied washing linen, in which she is assisted by a man, who stands on the top of a block, on which the linen is placed; near them are a beautiful white cow, another of a dun colour, which is bellowing, a sheep, and a goat, and these are all in the water, at which a dog is slaking its thirst. Painted with singular delicacy of pencil.

11½ *in.* by 14¼ *in.* (*copper.*)

In the collection of Mons. Kalkbrenner, Paris.

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12. A Peasant with a Pole leaning on the back of a cow. This very excellent picture exhibits a mountainous and richly-wooded country; on the foreground and right of the picture is a peasant, with a pole in his hand, leaning on the back of

a cow; several sheep repose near him. In the centre are two women, one of whom, riding a mule, extends both hands, apparently addressing her companion, who is occupied with a distaff; with these are a white mule and a red cow. The view is here bounded by rocks, surmounted by clusters of trees; and two trees of scanty foliage grow among rocks on the left. A fine evening effect.

About 4 *ft.* 2 *in.* by 4 *ft.* 10 *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 700 *gs.*

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13. Reposo of the Holy Family. The scene offers a rocky and well-wooded country, rendered singularly grand and sublime by the broad shades of closing day, contrasted by the last gleams of the departed luminary. On the left of the foreground is the Virgin, clothed in a red robe and a blue skirt, seated on a bank, with the naked Infant in her arms; Joseph stands by, presenting a sprig from an adjacent tree. Three sheep are in the centre; and at some distance is seen a shepherd playing on a pipe, and his flock feeding around him.

3 *ft.* 3 *in.* by 4 *ft.* 6 *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 500*l.*

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14. A Woman milking a Goat. A landscape, with a hovel on the right, and two clusters of trees on a hill beyond it. The foreground is chiefly occupied by a woman on her knees, milking a goat, another woman standing by a red cow, and a number of sheep browsing around them.

About 2 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 300 *gs.*

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15. Cattle Watering. The view is composed, on the right, of some lofty rocks, and a bridge abutting against them; a stream flows along their base, in which two cows,

two sheep, and a goat, are cooling themselves. A woman, conducting a mule, is seen approaching. The warmth of a glowing sunset gives an additional charm to this excellent picture.

10 *in.* by 13½ *in.*—P.

In the Hermitage Palace, St. Petersburg. ‖ Worth 200*l.*

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16. The Angel appearing to the Shepherds. The subject is introduced in a hilly country of vast extent, over a large portion of which is diffused gleams of light, emanating from the glory attendant on the celestial messenger, who is seen on a cloud above, clothed in white robes, and surrounded by a heavenly choir. On the left are five shepherds and three shepherdesses; one of the former bends on his knees, with his back to the spectator, and another lies asleep on the ground. A large herd of cattle, a flock of sheep, and a number of goats, are distributed over the opposite side of the picture. This is rather an early production.

About 5 *ft.* 8 *in.* by 7 *ft.*—C.

Formerly in the Gallery at Hesse Cassel, from which it was taken by the French in 1808.

Now in the Hermitage Palace, St. Petersburg.

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17. View on the Tiber, with the ruins of a stone bridge, represented under the appearance of evening. The composition of this pleasing picture offers on the left, a group, composed of a woman on an ass, accompanied by a man on foot, carrying a pole in his hand, and preceded by several sheep, goats, and oxen; they are about to enter a fordable part of the river, which extends along the whole of the scene; in advance of them are several beasts swimming to the opposite side, where some buildings are seen at the extremity of the broken bridge. The view is bounded by a long sloping hill.

1 *ft.* 6 *in.* by 2 *ft.*—C.

In the collection of Mons. le Baron Delessert, Paris.

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18. Muleteers passing through a Mountainous Country. The view appears to represent a pass in the Apennines, on the rocky foreground of which, and on the left of the picture, are two men conducting heavily-laden mules. One of them has mounted his beast, and the other follows his mule on foot: near these is a pedlar, with a large pack at his back, seated at the side of the road, with his dog by him: beyond them is a stream flowing along the base of a mountain. In the opposite side is a cluster of poplar and other trees skirting a road, on which are descried a peasant with two cows, a man on horseback, and a boy on foot. A fine evening. Painted in a free and masterly style.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*—P.

Imported by Messrs. Smith, 1840, and sold to L. Lloyd, jun., Esq., in 1841.

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19. A Hawking Party, on a barren heath, in a rainy day. *See* de scription, No. 245, Vol. V., and read, size,

1 *ft.* $1\frac{3}{8}$ *in.* by 1 *ft.* 2 *in.*—P.

Imported by Messrs. Smith, 1840, and sold to G. H. Morland, Esq., 1841.

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20. The Ferry-Boat. A landscape, representing a hilly country, under the appearance of a moonlight night; a river flows along the front, which a ferry-boat is passing, containing a gentleman on horseback, three peasants, and several cows. Some buildings and mills are discernible in the distance.

1 *ft.* 5 *in.* by 1 *ft.* $2\frac{1}{2}$ *in.*—P.

In the Hermitage Palace, St. Petersburg.

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21. The Ford, which a woman and a man, with a laden ass, are passing. *See* description, No. 34, Vol. V.

Now in the collection of W. Wells, Esq., Redleaf.

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22. The Stone Bridge, adorned with a statue of the Virgin. *See* description, No. 36, Vol. V., and read, for size,

1 *ft.* 5 *in.* by 1 *ft.* 11½ *in.*—P.

In the Hermitage Palace, St. Petersburg.

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23. The Rape of Europa. The subject is introduced in a rich pastoral country, in the foreground of which is seen the beautiful daughter of Agenor, attired in yellow robes, mounted on a noble bull of brilliant whiteness: three of her maidens accompany her, one of whom holds the head of the animal; other females are in her train, some of whom are still gathering flowers in the meadow from whence she was beguiled by the love-stricken god. A number of cupids float playfully over the heads of the lovers. The figures in this capital picture are of the size of life, and, together with the cattle, are painted with that vigour and masterly dexterity, which evince it to have been a production in the zenith of his art.

About 6 *ft.* 6 *in.* by 7 *ft.* 8 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 1000*l.*

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24. Peasants returning from Market. A hilly and richly-wooded scene, on the right of which are a woman on a mule, and a man on foot, with cattle; the former, wearing a blue skirt, is seen in a side view, and the latter is arranging her stirrup board; behind is a mule heavily laden with packages: they appear to have passed a narrow stream, through which a herdsman is about to drive a cow. From hence the eye looks over an extent of broken ground, dotted with travellers, to some buildings, situate near a river. The left of the picture is composed of masses of rock, among which grow freely a variety of trees and bushes. The appearance is that of a fine clear morning. A most charming work of the master.

2 *ft.* 3½ *in.* by 2 *ft.* 9 *in.*—C.

In the collection of Earl Beverley.

25. (The Companion.) The Musical Peasants. The scene exhibits a hilly country, with a noble river extending over a great portion of the view, bounded by a succession of hills. On the right are a young woman on a gray horse, and a youth on an ass; and the former is singing from a ballad which she holds, while the latter accompanies her on the flute,—the sound of the instrument has caused his beast to bray: with them are a youth on foot, conducting two cows, four sheep, and a goat, the whole of which are passing a ford. The opposite side is composed of a clump of high trees, of scanty foliage, beyond which is a peasant on a mule, with a herd of cattle, also passing a river; and both groups are receding from the spectator. A warm evening. Signed, and dated 1645.

2 *ft.* 4 *in.* by 2 *ft.* 9¼ *in.*—C.

In the collection of Earl Beverley.

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26. A Young Woman in Conversation with a Man on an Ass. A view over a flat country, divided in the middle distance by a river. On the foreground is a young woman of graceful mien addressing a peasant riding on a laden ass, who, in replying, points to some distant object; two cows, two goats, and a sheep, are in the group. On the farther side of the river is a herdsman with cattle. Engraved by Masquilier. Described from a print.

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27. Peasants tending Cattle near an Old Bridge. This scene is chiefly distinguished by an old bridge, surmounted by a pillar and an old house, extending in a perspective view over two-thirds of the picture. On the foreground is a woman, dressed in a blue jacket and a red skirt, standing in conversation with a man, who is seated; a cow, three sheep,

and two goats, are near them. A little retired, on the right, is a woman milking a cow. Signed, and dated 1657.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—P

Sold in the collection of Edward Solly, Esq., by Messrs. Foster and Son, 1837. 107 *gs.*

Bought by Mr. Chaplin.

Now in the collection of the Hon. L. P. Wellesley, Brussels.

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28. The Ford. A hilly country, with a stream flowing along the foreground, through which is passing a woman in a red gown, carrying a bundle under her arm; and near her are a red cow, a goat, and a dog. A little beyond these, on the left, is a woman in a yellow and blue dress, riding an ass, accompanied by a man on foot; these are approaching with three goats. Still farther is a peasant on a mule laden with panniers. The distance terminates with hills of angular forms. Evening.

1 *ft.* 5½ *in.* by 1 *ft.* 3 *in.*—P. (*enlarged.*)

Sold in the collection of Edward Solly, Esq., 1837. 131 *gs.*

Now in the collection of Mr. de Reus, Hague.

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29. (The Companion.) A Woman with a Distaff. A landscape, exhibiting a hilly and broken foreground, bounded on the left by rocky cliffs, concealed in part by trees and bushes; a dog and a goat are close to the front on this side. On the right of the picture, and a little retired, is a woman in a scarlet jacket and blue skirt, seated on a bank, engaged with her distaff, and a youth lying asleep at her feet. On her right is a plough, and on the top of the bank are a cow lying down, and another standing. At some distance is seen a peasant, with a plough drawn by oxen.

1 *ft.* 5½ *in.* by 1 *ft.* 3 *in.*—P.

Sold in the collection of Edward Solly, Esq., by Messrs. Foster and Son, 1837. 205 *gs.*

In the collection of Charles Bredel, Esq.

30. A Woman carrying a Lamb under her Arm, and a boy driving a red cow. *See* description, No. 56, Vol. V.

Sold in the collection of Sir Charles Bagot, K.G.C., by Messrs. Christie and Manson, 1836. 535 *gs.*

Bought by Mr. Brondgeest for the Baron Verstolke de Soelen, Hague.

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31. A Seaport, adorned with noble edifices and a fountain. *See* description, No. 75, Vol. V.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 760*l.*; not meeting a purchaser at that sum, it was sold by auction at Paris, 1837, for 13,858 *fr.* (504*l.*)

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32. Cattle passing a Ford. The scene exhibits a mountainous country, under the appearance of evening. Two herdsmen with cattle are passing a river which divides the country; of these, the nearest to the spectator is a peasant wearing a sheepskin jacket, seen in a hinder view, on a bay horse, with a long pole in his hands. On his left is a red cow, or ox, and in advance of him are three cows, two goats, and a sheep passing through the stream; and two others of the herd have reached the opposite bank, and are entering a pass in the mountains; the other herdsman is passing a fordable part of the river with four cows; and the scene here is bounded by rocks covered with a few bushes, beyond which rises majestically a lofty blue mountain. On the opposite side the eye looks over a valley partially obscured by the mists of the evening. Painted in a fine free style. *See also* No. 154, Vol. V.

1 *ft.* 2¼ *in.* by 1 *ft.* 9 *in.*—P.

Imported in 1838 by Messrs. Smith.

Now in the collection of E. Forster, Esq. of Clewer, Windsor.

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33. Travellers on Mules, and a man on foot, meeting a herdsman with an ox. Engraved by Daudet in the Le Brun Gallery. This picture has been judged to be the joint production of Berghem and Both; but the Writer now believes it to be wholly by the pencil of Berghem. *See* description, among the works of Both, No. 14, Vol. VI.; and read, for size,

2 *ft.* 1½ *in.* by 2 *ft.* 6 *in.*—C.

In the collection of Mme. Hoffman, Haarlem.

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34. The Stubborn Ass. This beautiful picture represents an Italian scene, under the appearance of sunrise. In the foreground is a group, composed of a muleteer striking his restive beast, at which a dog is barking; a young woman mounted on a mule, and a peasant on foot, both of whom appear to be amused by the contest with the obstinate animal; the latter person is conducting some cows, sheep, and a goat. From hence the eye looks over an open country, bounded by distant hills, in the centre of which may be observed the ruin of a château. The view farther presents on the left a mass of rocks, from whence issues a fountain, at which a herdsman with a drove of oxen is slaking his thirst. A river flows along the extremity of the foreground. Description, No. 81, Vol. V., improved; and read, for size,

2 *ft.* 8¼ *in.* by 3 *ft.* 3½ *in.*—C.

Purchased by Mr. Arteria, together with the splendid collection belonging to Mons. Boursault, of Paris, for Edmund Higginson, Esq. of Saltmarsh Castle.

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35. Halt of Sportsmen at a Restorato. The view represents one of those picturesque inns which the traveller occasionally meets with in passing the Alps or Apennines, situate close to high perpendicular rocks, surmounted by buildings and a few bushes. The party consists of a lady, a

gentleman, and three attendants; the former, elegantly habited, is mounted on a gray horse, with a glass of wine in his hand,—he appears to be speaking to the hostess, who stands at the head of his steed; the lady is on his left, mounted on a brown horse; two greyhounds follow them. A little retired, on the opposite side, are the three attendants sitting under the shade of a shed. A cock and two hens are feeding in front. The appearance is that of the close of a fine day. Description, No. 66, Vol. V., improved.

1 *ft.* 7¾ *in.* by 1 *ft.* 3½ *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, by Messrs. Christie and Manson, 1834.

Bought by Messrs. Smith. Price 80*l.*

Now in the collection of the Hon. Long Pole Wellesley, Brussels.

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36. A Hunting Party. A mountainous country, over which are distributed groups of peasants, with cattle, and a party of ladies and gentlemen returning from the chase. Among a number of peasants and cattle, occupying the centre of the foreground, are a woman on her knees, milking a goat; another leans on the back of a cow, in conversation with a third, mounted on a mule: with these are two men and a boy (the latter of whom is drinking some milk), and an ass laden with panniers. On the right are two huntsmen paunching a stag; beyond these are a lady on a roan horse, bearing a hawk on her hand, and a gentleman on a black one, with a lady up behind him: the rest of the party are more distant, and one of them has dismounted, and is having his fortune told by a gipsy, whose companions, five in number, are seen on the opposite side, round a fire. The influence of a fine day completes the charm of this excellent production.

3 *ft.* 2 *in* by 4 *ft.* 10 *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 1000 *gs.*

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37. Peasants milking Kine. The rural occupation is represented as passing on the bank of a river, bounded by a high hill of a round and broken form, clothed in part with clumps of trees and bushes. The principal group consists of two men, a like number of women, three cows, and several sheep; one of the former appears to be playing some trick with his companion, at which a woman milking a cow is laughing.

1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—P.

In the collection of W. Wells, Esq., Redleaf.

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38. Woman with Milkcans and Cattle. A mountainous country with a waterfall. *See* description, No. 122, Vol. V.

Sold in the collection of Brooke Greville, Esq., 1836, by Messrs. Christie and Manson, for 300 *gs.*

Bought by Mr. Nieuwenhuys.

Now in the collection of Mr. Vander Hoop, Amsterdam.

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39. The Golden Age. The view represents a beautiful pastoral scene, in which are introduced a number of nymphs and fauns, with cattle. One of the former, girt with a red mantle, is on the foreground, milking a goat; a cupid and two kids are near her: another nymph is by her side, and a third is beyond her, dancing with a faun. On the opposite side of the picture is a fourth nymph, wearing a yellow mantle, seated, with a cupid reclining on her knees, and another playing with the folds of her drapery. In addition to these, may be noticed a satyr giving a nymph some fruit, a satyr and a faun with an ass, and the genius of Spring flying above, scattering flowers on the earth. This masterly production has become a little too dark by time.

In the Hermitage Palace, St. Petersburg.

40. Peasants with Cattle and Laden Mules. The scene exhibits a grand mountainous country, under the aspect of a sultry summer's evening. A chain of lofty cliffs rises majestically on the left, concealed in part by two umbrageous trees; between these and the rocks is a road leading to a cavern, on which are several cows and a number of sheep, and the herdsman is on the margin of a stream drinking out of the rim of his hat. On the opposite side is a broad road, on which are seen approaching a man and two women with two cows, a number of sheep, and a laden ass; one of the women is mounted on a mule, and the other walks by her side. Beyond these the eye looks over a shallow river to the ruins of some arches and a round tower, and thence to the distant hilly country.

About 6 *ft.* by 4 *ft.* 10 *in.*—C.

According to a notice given in the catalogue of the British Gallery of 1836, this picture was painted by order of Sir Peter Lely in 1665, for Sir Ralph Banks, the ancestor of the present possessor, who has Berghem's receipt for the payment; which, including a frame, amounts to about 30*l.* sterling. The picture would now bring near 800*l.*

In the collection of W. J. Banks, Esq.

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41. The Alpine Pass. *See* description, No. 143, Vol. V.

Sold in 1834 to Sir John Pringle, for 350 *gs.*; and the following year it was put up at auction by Mr. H. Phillips, and knocked down for 325 *gs.*

Now in the collection of E. W. Lake, Esq.

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42. A Study of the Head of a Sheep of the South Down breed, in six different positions. Painted on a light ground, and touched with great neatness and care.

11½ *in.* by 9½ *in.*—C.

Sold in the collection of Lord Charles Townshend, 1835, for 9 *gs.*

Bought by Messrs. Smith. Now in the possession of Sir M. White Ridley, Bart.

43. Peasants driving Cattle. A mountainous country. *See* description, No. 232, Vol. V.

Sold in the collection of Sir George Warrender, Bart., 1837, by Messrs. Christie and Manson, for 172 *gs.*

Now in the collection of the Marquis of Lansdowne.

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44. View of some Lofty Ruins, with a bridge composed of a single arch, abutting against some rocks. A stream rolls in gentle eddies under the bridge, and flows along the left of the picture. On this side are three cows, one of which, of a red hue, is entering the water; in the rear of these is the herdsman in conversation with a traveller, who is seated; the view here is bounded by ruins on a rocky elevation, and the opposite side opens over the bridge to a distant mountain. A fine summer's evening. *See* No. 114, Vol. V.

1 *ft.* $6\frac{1}{4}$ *in.* by 1 *ft.* $3\frac{3}{4}$ *in.*—P.

Sold in the collection of the late Sir Simon Clarke, 1840, by Christie and Manson, for 230 *gs.* Bought by Mr. Buchanan.

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45. View of the Ruins of an Aqueduct composed of a single arch, having a stream flowing along their base, through which cattle are passing, accompanied by a herdsman carrying a bundle under his arm. The general appearance is that of a sultry summer's evening. This is a most exquisite example of the master. *See* No. 72, Vol. V.

Sold in the collection of Sir Simon Clarke, Bart., 1840. 385 *gs.*

Bought for the Right Hon. Sir Robert Peel, Bart.

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46. A Winter Scene, with two horses feeding at a trough. *See* No. 244, Vol. V., and for size, read,

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P.

Bought by Messrs. Smith, 1841, and sold to Baron Charles Rothschild.

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47. Le Grand Chasse aux Cerfs. *See* description, No. 47, Vol. V.

Now in the collection of Baron James de Rothschild, Paris.

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48. The Battle between Alexander and Porus. The scene of conflict exhibits a mountainous country, of a wild and arid aspect, the whole extent of which is covered with hosts of armed combatants, hotly engaged in sanguinary battle. Among a large group of cavalry in the centre, two of superior rank attract attention; one of them, mounted on a fiery roan charger, has pierced his adversary in the abdomen with a spear; the latter rides a white horse and has a comrade on his right, who is prepared to avenge his death, by an arrow from a bow drawn to the barb: more towards the front lies a wounded horse and his dead rider, and close to these are four infantry, one of whom stands over his fallen enemy with uplifted sword. On the left of the picture are a standard bearer and two cavalry soldiers galloping off one of them at the same time discharges an arrow from his bow. From hence the eye views in succession receding bodies of troops, covering the side and summit of a hill; amidst these are several elephants, bearing lofty towers on their backs filled with armed men. The hills also on the opposite side are equally occupied by hostile foes, while others are partially concealed by a dense smoke rising from a deep gorge between them. The overcast and sombre hue of the upper hemisphere contributes to the awful effect of the scene. This picture is painted in the master's most spirited and dexterous style, so well suited to give character and expression to the subject.

About 3 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C.

Exhibited in the British Gallery, 1837.

The property of Sir Robert Price, Bart.

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49. Peasants with Cattle passing an archway. This capital picture is distinguished by a large and lofty pile of ruins with an archway through them, and a river flowing along the centre, on the bank of which, and foreground of the scene, are six peasants with two cows, a like number of goats, four sheep, and two horses ; one of the latter is led by a woman. A second group of peasants with cattle have crossed the river, and are passing through the archway already noticed. The distant country is delightfully varied with wood and water, and the effect is that of a rainy day. Dated 1652.

About 3 *ft.* 6 *in.* by 4 *ft.* 7 *in.*—C.

Formerly in the collection of Mons. Biré, Brussels.

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50. Two Gentlemen on Horseback with attendants and dogs. The view exhibited in this excellent picture appears to have been taken from the environs of Genoa or Spezzia, during a fine evening, and represents a mountainous country traversed by a river, on the farther side of which are several buildings among rocky elevations; beyond these rise a chain of lofty mountains, whose summits are partially enveloped in clouds. Groups of cattle and peasants are distributed over the foreground; among those in the centre are two cavaliers well mounted, followed by two attendants on foot, and dogs; a second group on the right is composed of a woman on an ass, a man on foot by her side, and a laden mule. A little retired from these are a man on a gray horse, two cows, and a man on foot. Several travellers may also be noticed on a road leading to the river. Painted in the artist's most engaging manner.

2 *ft.* by 3 *ft.* 7 *in.*—P.

Exhibited in the British Gallery, 1837.

In the collection of the Duke of Devonshire.

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51. Peasants, with Cattle, passing over a hill. *See* description, No. 189, Vol. V.

Put up to auction in the collection of Lord Northwick, by Messrs. Christie and Manson, 1838. 165 *gs.*

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52. Peasants watering Cattle at a Fountain. *See* description, No. 191, Vol. V.

Sold in the collection of Lord Charles Townshend, by Messrs. Christie and Manson, 1835.

Bought by Mr. Yates. 750 *gs.*

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53. Peasants, with Cattle, passing through a mountainous country at close of day. The principal group consists of a young woman on an ass, with a bundle of wood attached to the saddle, accompanied by a peasant on foot, with whom she appears to be in lively conversation; two cows and a goat are with them: they appear to have just passed a stream in the foreground, and are followed by two goats. A chain of hills, clothed with trees and surmounted by a castle, form a boundary to the view.

1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—P.

Sold in the collection of Mr. O'Niel, 1834; bought in. 106 *gs.*

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54. Peasants going to Market. Engraved by Le Bas: entitled "Le Soir." *See* description, No. 204, Vol. V. For size, read,

1 *ft.* 9 *in.* by 2 *ft.* 1 *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 600*l.*; not meeting with a purchaser at that sum, it was put up to auction at Paris, 1837, and sold for 5271 *fr.* (211*l.*)

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55. A Woman dancing to the Music of a Pipe. *See* description, No. 213, Vol. V.

1 *ft.* 8 *in.* by 1 *ft.* 3½ *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 160 *gs.*

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56. A Cow with a Crumpled Horn, and other cattle. *See* description, No. 237, Vol. V.

Peasants bundling rushes, and lading asses with them. *See* description, No. 238, Vol. V.

The above two pictures, together with a choice collection, were bequeathed by Mons. Valdou, in 1836, to his native city, Montpellier.

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57. The Musical Shepherdess. This beautiful pastoral scene represents a bold rocky country, under the appearance of the close of day. The rustics have ended their labours, and are recreating with music and dancing. A group, composed of two peasants and a like number of women, occupies the foreground; one of the latter, attired in a blue mantle, is gaily striking a tambourine, and dancing to the music,—her companion, in a yellow dress, sits near her; the shepherds also are seated, and one of them appears to have just ceased playing a pipe which he holds. The goats are browsing near them. Painted in the artist's most fascinating style.

1 *ft.* 2½ *in.* by 1 *ft.* 4½ *in.*—P.

In the collection of W. Wells, Esq., Redleaf.

Exhibited in the British Gallery, 1839.

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58. A Woman, with a Distaff, keeping Cattle. A landscape, exhibiting a mountainous country, under the aspect of an overcast sky. The scene is distinguished by the ruins of

a castle, surmounting a cluster of rocks on the right, and, on the opposite side, by a woman, in a blue dress, standing with a distaff in her hand, guarding some cattle, while a herdsman, wearing a sheepskin jacket, reposes on the ground by her; two cows stand near them, and a third is lying down. On the margin of a stream, flowing on the right of the foreground, are two goats, a kid, a sheep and a dog. *See* description, No. 246, Vol. V., improved.

3 *ft.* 5 *in.* by 3 *ft.* ¾ *in.*—C.

In the collection of the Hon. E. J. Littleton.

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59. The Kicking Mule. *See* description, No. 242, Vol. V.

Now in the collection of T. Norris, Esq., Redvale, Manchester.

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60. A Woman on an Ass laden with Faggots. *See* description, No. 194, Vol. V.

For "Barker" read James Baker, Esq.

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61. A Herdsman driving Cattle. A landscape, exhibiting a fine open country, under the appearance of a summer's day. The scene is animated by a herdsman, followed by a dog, driving three cows and two sheep along a high road. On the opposite side is a piece of water, considerably beyond which is a round tower: a traveller also may be observed on a road, near a rustic building. Excellent quality.

1 *ft.* 1 *in.* by 1 *ft.* 6½ *in.*

Bequeathed by the late Sir John Erskine, Bart., to the Museum at Edinburgh.

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62. A Herdsman watering Cattle. The scene presents, on the left, some rocks surmounted by trees, near which is seated a herdsman, with his dog by him. A stream extends along the front ground, in which two cows and a goat are

watering,—one of the former stands on the margin of the pool. The opposite side opens to distant hills. The effect is that of a fine evening.

12 *in.* by 9½ *in.*—P.

Bequeathed by the late Sir John Erskine, Bart., to the Museum at Edinburgh.

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63. A Farmer, on horseback, conversing with a woman. The view represents a flat plain, bounded on the spectator's left by a high hill, with a few bushy trees growing at its side, and a building on its summit. In the centre of the foreground is a farmer, wearing a sheepskin jacket, mounted on a white horse, with his back to the spectator, in conversation with a woman on his left,—he is followed by a dog, and in advance is a red cow. At the extremity of the plain is a piece of water, through which some herdsmen are passing.

1 *ft.* ¾ *in.* by 11 *in.*—C.

In the collection of W. Theobald, Esq.

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64. Cattle at Pasture. In a meadow, bounded on the left by an old pollard willow, a beech, and a clump of other trees, are eight sheep, two goats, a cow, and an ass, most of which are reposing: a herdsman, with a crook, stands close to the side, conversing with a woman; and in addition to the cattle already noticed, are a goat and a ram in the centre of the foreground. The right of the picture presents an open view, with some beeches growing on the side of a bank.

1 *ft.* 11½ *in.* by 2 *ft.* 6¾ *in.*—P.

Exhibited in 1834.

In the Royal Collection, Buckingham Palace.

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65. Jupiter and Neptune taking under their protection the City of Amsterdam. The allegory is composed, on the left, of a beautiful woman, in white robes, and a crown on her

head, seated, holding a map of Amsterdam; a youth, clad in armour, and grasping in his hand a spear, reclines on her left, and by his side is a fair young female, with a peach in one hand and an hour-glass in the other, indicating that time produces fruit; a third female stands on the right of the former, with an olive branch in her hand. More towards the spectator is a river deity taking by the hand a naked female (emblem of Holland), who stands on a shell, and holds a cornucopia; several nymphs and tritons wanton in playful gambols around them. Above is seen the mythological ruler of the world, extending his sceptre over the favoured city, while Juno, standing by his side, approves the omen. Fame, under the similitude of an infant, borne by the winds on a rainbow, is above the deities, and many other emblematical figures may be perceived among the clouds. This capital picture is painted with extraordinary skill and dexterous execution, and may justly be reckoned among the artist's best productions of this class of paintings.

5 *ft.* 6½ *in.* by 4 *ft.* 9½ *in.*—C.

In the collection of E. W. Lake, Esq.

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66. A Woman winding Flax on a Bobbin. *See* description, No. 288, Vol. V.

Sold in the collection of Dr. Fletcher, 1838, by Messrs. Christie and Manson. 140 *gs.*

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67. The Damaged Wheel. View of a mountainous country, in the foreground of which is a cart drawn by a single horse, the driver of which sits on the load, while his companion, in a red coat, is examining the wheel. On the right is a traveller reposing, and at some distance may be noticed a man ploughing.

9 *in.* by 12¼ *in.*—C.

In the Munich Gallery.

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68. The Ford. View of a mountainous country, under the appearance of evening. The scene is animated, in the foreground, by a woman, wearing a blue mantle, mounted on a gray horse, with her back to the spectator, apparently addressing a peasant, who is driving a cow, two sheep, and a laden ass; beyond these, and in the centre, are a woman on horseback, and a man on foot, passing, with two cows, through a river, which is bounded by rocks surmounted with buildings and trees: in addition to these may be observed, on the right, two men angling.

1 *ft.* 10½ *in.* by 2 *ft.* 2¼ *in.*—C.

In the Munich Gallery. Worth 450*l.*

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69. Musical Peasants passing a Ford. This admirable little picture exhibits a richly-varied country, of a rocky site, much broken in its forms, having, on the left, a few light trees growing on some rising ground, and, in the opposite side, a river bounded by rocks. In the centre are a peasant, in a red jacket, seen in a hinder view, mounted on a mule, with a bag before him, and a man on foot by his side, driving several cows through a ford; somewhat nearer the spectator is a boy with two sheep; more towards the right are a man and a woman, the former of whom has a bundle of vegetables under his arm; in advance of these are a farmer and his wife on horseback, passing through the river,—the man is playing on a pipe, and the woman singing from a ballad which she has in her hand: other cattle and figures are seen more distant. The glowing warmth of a fine summer's evening adds its charms to the lovely scene.

1 *ft.* by 1 *ft.* 6 *in.*—P.

Formerly in a small collection made by the Duc de Berri.
Imported by Mr. Hume, 1840. Valued at 800*l.*

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70. Peasants with Cattle. The scene exhibits an extensive view over a hilly country, of a sterile aspect, traversed by a river. On the right of the foreground are a peasant in a red jacket, on a bay pony, with a long stick in his hand, accompanied by a man on foot, and preceded by two cows; and in advance of these is a boy driving a flock of sheep along the bank of a river, towards a fordable part, through which three cows are passing. On the left are a building and a few trees on a tongue of land. A fine evening.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Worth 300 *gs.*

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71. (The Companion.) This picture offers a large tract of flat land, bounded on one side by rocks adorned with trees, and on the other by distant mountains. The principal figures which give interest to the scene, consist of a peasant in a sheepskin jacket, on a bay horse, bestowing charity on a poor woman with a child and an aged man, behind whom are a little boy and a dog.

In the Munich Gallery. Worth 250*l.*

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72. Peasants with Mules. A landscape, exhibiting on the right a pile of lofty rocks, which extend receding across a large portion of the picture. A group, consisting of travellers with three mules, is seen approaching on a road which passes between the mountains; the centre beast is ridden by a woman, who appears from her attitude to be speaking to a man arranging her stirrup. A traveller, with a pack at his back and followed by a dog, is reposing at the foot of a clump of trees; a man and a woman are seated together at the foot of a lofty tree in the centre of the foreground, and a peasant with cattle is passing along the bank of a river. The effect is that of fine warm evening.

3 *ft.* 6 *in.* by 4 *ft.* 4½ *in.*—C.

In the collection of the Earl of Derby.

72. A Woman with a Kid under her Arm, in conversation with another woman. This admirable picture exhibits an open country of a finely undulated surface, and terminated by distant hills, under the appearance of a fine summer's evening. Near a clump of trees on the left,—the trunks of which cross each other,—are two women, a man, and three cows; one of the former, having a kid under her arm, stands in conversation with another who is seated, while the herdsman stands by leaning against a cow; beyond this group is a goat, and more remote are two cows.

1 *ft.* 2 *in.* by 1 *ft.* 6½ *in.*—P.

In the collection of William Tripp, Esq., Coltham, Bristol.

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73. A Hilly Landscape, with a group of peasants and cattle on the foreground, among whom is a boy with a basket on his arm, playing with a dog. *See* description, No. 104, Vol. V.

Sold in the collection of the Hon. Lady Stuart, by Christie and Manson, 1841. 160 *gs.*

Bought by Messrs. Smith.

Now in the possession of G. H. Morland, Esq.

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74. A Study of a He-Goat's Head, in nine different positions, painted with admirable spirit and truth of nature.

9 *in.* by 13 *in.*—C. on P.

Collection at Strawberry Hill, 1842. 6½ *gs.*

Bought by Messrs. Smith.

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75. Le Passage du Bac. This beautiful picture, so denominated by the engraver Laurent, represents a party of herdsmen watering their cattle at a fountain, a woman milking a goat, and another on a white horse, with an inverted cup in her hand. *See* description, No. 19, Vol. V.; and read, for size,

1 *ft.* ¼ *in.* by 1 *ft.* 5¼ *in.*—P.

Sold in the collection of the Count Perregaux, 1841; 12,000 *fr.* and 5 per cent. (500*l.*)

76. A Herdsman and a Woman keeping Cattle. The view represents an Italian scene, under the appearance of a fine summer's evening. A mass of lofty rocks, pierced with an archway, extends receding from the left across two-thirds of the view, built up in parts, and forming a kind of bridge, surmounted with a pedestal and a lofty column, beyond which is a large building, covered with red tiling. In a meadow which forms the foreground at the base of the rocks, are a man and a woman keeping cattle; the former is seated in a front view on the ground, and the latter, wearing a blue jacket and a red skirt, stands close to him, with her back to the spectator, occupied with a distaff; a dun cow, two goats, and three sheep, are around them. A little way off, on the right of the picture, is a woman milking a red cow; and near her are a dog and a sheep; from hence the eye looks over the intervening country. An excellent production.

1 *ft.* 9¼ *in.* by 1 *ft.* 7 *in.*—P.

Purchased of a dealer in Paris for about 7000 *fr.* (280*l.*)

In the collection of the Baron A. de Rothschild.

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77. Peasants, with Cattle, fording a River. Among the group are two women, one of whom is on an ass, the other is on foot, with a kid under her arm. *See* description, No. 90, Vol. V. This superlative picture was sold by the late Richard Foster, Esq., for 1000*l.*

Now in the collection of Henry Bevan, Esq.

SUPPLEMENT

TO THE WORKS OF

PAUL POTTER.

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1. A Woman Milking. The view represents a meadow, bounded by a high hedge, and having a shed on the left, near which is a woman in a red jacket milking a cow of a mouse-colour, and a man standing by, leaning on the back of the animal. On the opposite side is a red cow standing in a side view, and in the centre are two others, one of which is lying down on the farther side of some rising ground. The appearance is that of a fine morning. Signed, and dated 1651.

1 *ft.* 7 *in.* by 1 *ft.* 2 *in.*—C.

In the Hermitage Palace. Worth 400 *gs.*

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2. Four Oxen in a Meadow. Dated 1653. *See* description, No. 5, Vol. V. For size, read,

1 *ft.* $3\frac{1}{2}$ *in.* by 1 *ft.* $1\frac{3}{4}$ *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, by Messrs. Christie and Manson, 1834, price 400*l.* Not meeting with a buyer at that sum, it was put up to auction at Paris, 1837, and sold for 12,705 *fr.* and 5 per cent. (508*l.*)

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2. Watering Horses near a Bridge. *See* description, No. 8, Vol. V. For size, read,

1 *ft.* $3\frac{1}{2}$ *in.* by 1 *ft.* $1\frac{1}{2}$ *in.*—C.

This picture was transferred from panel to canvas, by a Mr. Pignard, in 1770, on which occasion it underwent some

reparation in the sky, and other parts were doubtless a little deteriorated; but notwithstanding these, it is still a most beautiful work of art, a faithful transcript of nature. The date is so faint, as to be in the last figures nearly illegible.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 520*l.* No buyer appearing at that sum, it was put up to auction at Paris, 1837, and sold for 7476 *fr.* (300*l.*)

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4. View of a Dutch Farm-house, with the adjacent meadows, represented under the delightful appearance of a fine sunny afternoon, and when the kine assemble for the milkmaid. *See* description, No. 15, Vol. V. Since the publication of that volume, the Writer has had the gratification of examining the picture there noticed; and he feels no hesitation in declaring it to be one of the artist's best easel pictures. The effect is as like sunshine as art can approach; and the colouring as brilliant as nature itself. It is painted with a full pencil of colour, and in some parts has the appearance of being modelled; but notwithstanding the rich empasto of colour, it is finished throughout with the most elaborate care. Signed, and dated 1649.

The history of the picture, as given in the above volume, is correct, with the exception of the estimated value, which the Writer took from that of a French dealer; and the sum of 100,000 *fr.* or 4000*l.*, at which it was set down when purchased by the Emperor of Russia, is about its value. For size, read,

2 *ft.* 8½ *in.* by 3 *ft.* 6½ *in.*—P.

In the Hermitage, St. Petersburg.

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5. Sporting Reversed; or, The Trial, Condemnation, and Punishment of Huntsmen and Dogs for cruelty.

This subject, with its episodes, is comprised in a series of

thirteen pictures, painted on one panel, ten of which exhibit the various amusements of huntsmen in pursuit of their game, and three portray their trial and punishments.

6. The first piece represents a Boar Hunt, in which the huntsman, mounted on a roan horse, is galloping sword in hand, and without his hat, to attack a large boar, seconded by six dogs and a man on foot, the latter of whom has transfixed the animal with a spear. In the distance are seen huntsmen arriving at a gallop.

7 *in.* by 15½ *in.*

7. The second exhibits a Lion Hunt. The infuriated animal, in the conflict, has overthrown a horse and its rider, both of which are struggling on the ground together. At the same instant a huntsman on foot is piercing the neck of the lion with a spear. A negro, also mounted on a fiery bay horse, is about to let fly an arrow from his bow. A third huntsman, armed with a sword, and riding a white spotted horse, is impeded in the attack by his steed striking out behind at a lioness. One man lies dead, and another of the party is arriving full gallop.

7½ *in.* by 15½ *in.*

8. In a third, three huntsmen, well mounted, are seen riding at full speed up a hill in pursuit of an enraged bull, which is beset by three dogs; one of them has seized the animal by the hind leg; and a fourth dog he has tossed in the air.

6½ *in.* by 8 *in.*

9. A fourth represents three monkeys sitting cosily round a dish in the foreground of a landscape, while a fourth, mounted on a tree, keeps sentinel. At some distance are seen two men cautiously concealing themselves behind a tree and a bank, watching them.

6½ *in.* by 8 *in.*

10. A fifth exhibits a Bear Hunt, and the composition is limited to a single huntsman, who is mounted on a dark mottled horse, in the act of levelling his gun at the bear, which four dogs are worrying; one of them the infuriated animal holds in his jaws, and another is prostrate under his feet.

$6\frac{1}{2}$ *in.* by 8 *in.*

11. A sixth represents a Wild Goat Hunt, in an arid and rocky country. A sportsman in a scarlet dress, standing behind a bank, has just discharged his piece at a goat, which is falling, wounded.

$6\frac{1}{2}$ *in.* by 8 *in.*

12. A seventh is a Wolf Hunt. The composition of this picture is borrowed from Rubens; it consists of two men on horseback, and two on foot: one of the former, on a white horse, is in the act of making a cut with a sword at the head of the wolf, and one of the latter is attacking him with a spear, the point of which the enraged animal has seized in his mouth, while rearing on his hind legs; the other man on foot is aiming a blow with a club, and the second horseman is sounding a horn.

$6\frac{1}{2}$ *in.* by 8 *in.*

13. The eighth, Entrapping Wild Animals. On the foreground of a wild and barren country is a female leopard standing by the side of a trap, with its fore feet on the machine, apparently beguiled by a looking-glass, under which is perceived the head of another beast.

$6\frac{1}{2}$ *in.* by 8 *in.*

14. The ninth, Catching Rabbits. The scene is a sandy heath, forming a suitable warren for the coney, a large portion of which is enclosed by nets; here the sportsman is seen with his dog, crouching down on the top of a hill, watching his weasel enter the burrows of the game.

15. The tenth, Coursing. A view over an open bald country, on the left and front ground of which is a sportsman holding up a dead hare, which his dogs have just caught. Two greyhounds are near him, and on the opposite side is a man with a long pole in his hand, running towards the game.

7 *in.* by 15½ *in.*

16. The eleventh, Conversion of St. Hubert. According to a legend, this reputed sportsman, while in pursuit of his game, is suddenly arrested in his career by the apparition of a crucifix between the antlers of a stag. He has dismounted from a bay horse, and is bending on one knee before the miraculous cross. A greyhound is on one side of him, and two spaniels on the other.

7 *in.* by 15½ *in.*

17. The twelth, Beast versus Man. The oppressed and persecuted animals have here conspired against their enemy, and overpowered and taken him prisoner. He is represented with his hands bound, guarded by two wolves and a bear, undergoing his trial. A lion, grasping a sceptre, presides as judge, a fox appears with a bill of attainder, and an elephant stands by as counsellor for the prosecution. In the rear of the culprit are a bear and a boar, bringing up two couples of dogs prisoners. Around are seen the witnesses, consisting of a leopard, a bull, a boar, a stag, a goat, and a moose deer. The horse is tied to a tree at the side, on a branch of which is seated a monkey. The view exhibits an open country, with some rising ground on the left, where the party are assembled.

9⅝ *in.* by 30½ *in.*

18. The thirteenth, the Huntsman and Dogs, having been tried and found guilty, are here represented suffering the penalty of their crimes. The former, attached to a spit, is being roasted alive; a hog and a goat are basting him, and two bears turn the spit, while an elephant and a monkey are supplying the fuel. At the same time a wolf and a fox have just completed the execution of two dogs on a gibbet, and a

monkey is bringing forward two others to undergo a like punishment. The death of these culprits has created a general rejoicing among the brutes; and the bull, the boar, and other animals, are dancing for joy. This picture is painted with more freedom and dexterity than usual; yet is it by no means deficient of that close attention to detail which characterises his best works. There is no doubt that this series of pictures are some of his last productions, for the fourteenth compartment was left void, and afterwards filled up by Cornelius Poelemburg with a subject representing Diana and Nymphs bathing. The circumstance of the work being incomplete, was probably the reason why he has omitted to put his name and date on so elaborate and curious a collection.

Size of the panel, 2 *ft.* 9 *in.* by 3 *ft.* 10 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 1200*l.*

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19. A Peasant, mounted on a bay horse with a white patch on its forehead, represented in a side view, on the foreground of a landscape. The rider looks good-humouredly round at the spectator. Painted in a broad and free style.

About 1 *ft.* 2½ *in.* by 1 *ft.* 3 *in.*—P.

In the collection of Mr. Steengracht, Hague.

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20. Three Cows grazing in a Meadow. Dated 1652. *See* No. 57, Vol. V., for further information.

Bought by Mr. Nieuwenhuys.

Now in the collection of Mr. Steengracht, Hague.

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21. Oxen at Play. This simple type of nature represents the brow of a hilly meadow, on the right of which are three oxen. Two of them are playfully butting each other with their horns; one of these is of a reddish hue, with a white nose; the other is of a pale mouse colour, patched with white; the remaining one is a dull red. The foreground is

finely broken and varied, and the trunk of a decayed tree stands at the side. Signed, and dated 1650. *See* No. 20, Vol. V. Perhaps this is the same picture there noticed.

1 *ft.* ½ *in.* by 1 *ft.* 4½ *in.*—P.

Now in the collection of Count Koushcleff Besborodkin, St. Petersburg.

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22. Portrait of a Fine Dog of the wolf species, with a shaggy hide, of a yellowish tan colour in the body, and dark gray about the head. He is represented of the size of life, standing in a side view, chained to a kennel, with some meat lying on the ground near him. The surrounding scenery exhibits a flat country, divided by a canal. This is executed in a most vigorous and masterly style. The name of the painter is inscribed in large letters over the entrance to the kennel.

About 2 *ft.* 8 *in.* by 4 *ft.* 10 *in.*—C.

Formerly in the Gallery at Hesse Cassel, and now in the Hermitage Palace, St. Petersburg. Worth 400 *gs.*

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23. A number of Deer browsing in a Forest. The landscape is by the pencil of Vander Hagen, and the cattle only by Potter. This picture has been described to the Writer as a work of great merit and beauty.

2 *ft.* 3½ *in.* by 1 *ft.* 7½ *in.*—C.

Sold in the collection of the Count Robiano, Brussels, 1837; 4000 *fr.* and 10 per cent. (176*l.*)

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24. Oxen at Pasture. The view represents an extensive meadow, with the bole of an old oak standing on the left, near which lies an ox of a reddish brown colour; and on some rising ground on the opposite side is a white bullock, patched with yellow, lying down; a dark one lies a little retired from it, and a white one stands in a side view on the summit of the rise, bellowing; and a fifth beast, of a bright red colour, reposes beyond it; two others are near the centre,

playfully butting each other. In a distant part of the field is a waggon drawn by two horses, full of villagers; and still more remote is descried the church of the hamlet, rising above a row of trees. A gleam of sunshine, bursting from a cloudy sky, partially illumines the foreground; while the rest of the scene is suffused with shadow. Signed, and dated 1652. This capital production is painted throughout with the most elaborate care. Description, No. 44, Vol. V., improved.

1 *ft.* 3¼ *in.* by 1 *ft.* 9¾ *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, by Messrs. Christie and Manson, 1834, price 1500*l.* No purchaser appearing at that price, it was put up at auction at Paris, 1837, and sold for 38,850 *fr.* and 5 per cent. (1631*l.*)

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25. The Rabbit Warren. *See* description, No. 65, Vol. V.

Sold in the collection of Michael Zachary, Esq., by Messrs. Christie and Manson, 1838. 335 *gs.*

Bought by Mr. Bredel, and since sold by that gentleman for 700 *gs.*

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26. The Milkmaid. *See* description, No. 68, Vol. V. A picture corresponding with the one there noticed, with the addition of a horse standing on the left, and one of the cows feeding; a barn also is introduced, forming a boundary to the view. An early production.

11¼ *in.* by 13¼ *in.*—P.

In the Hermitage Palace, St. Petersburg.

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27. Three Cows in a Meadow. *See* description, No. 83, Vol. V. Dated 1646.

Now in the collection of the Baron Nagel Van Ampden, Hague.

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28. Sportsmen halting at an Inn to Refresh. *See* description, No. 13, Vol. V.

Purchased by Mr. Arteria, with the whole of the Boursault Collection, 1839, for Edmund Higginson, Esq. of Saltmarsh Castle.

Paul Potter etched with admirable freedom and spirit the following pieces:—

1. The Bull. The animal looks towards the right, and is seen in a profile view. Signed, and dated 1650. Clement de Yonghe, ext.
2. A Cow standing near one which is lying down.
3. A Cow standing near a Fence composed of four boards.
4. A Cow grazing in a Meadow.
5. A Cow with a Crumpled Horn.
6. A Cow at Stall, seen in a hinder view; with two sheep.
7. Two Oxen butting each other.
8. Two Cows, with their backs to the spectator.
9. A Gray Piebald Horse, standing in a side view, his head towards the right. Signed, and dated 1652.
10. The Neighing Horse, of a spotted gray colour.
11. The (*Courtaud*) thick-set Man.
12. The Cart Horses. Two horses at pasture. Signed, and dated 1652.
13. The Old Horse.
14. The Herdsman. A peasant driving three cows towards the spectator; two other cows are in the foreground, and three more are at some distance. Signed, and dated 1653: the artist being at that time only eighteen years of age.
15. The Shepherd. He is seen on the left, kneeling and playing on a flute; his crook is by his side, and his dog lies behind him. A flock, consisting of eight sheep and rams, are near him, two other sheep and a ram are more distant. Signed, and dated 1644.
16. The Head of a Cow, seen nearly in a front view.
17. A Cow lying near a Tree.
18. Zabucaia. A monkey with his paw caught in a cocoa-nut, which is attached to a tree at the side. Signed, and dated 1650.

There are eight other pieces representing oxen and cows, which Bartsch states to be improperly attributed to Paul Potter.

SUPPLEMENT

TO THE WORKS OF

ADRIAN VANDER VELDE.

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1. A Stag Hunt. The scene presents a meadow bounded by a thick wood, from whence is seen issuing several huntsmen on horseback, who are hastening to join the hounds, which are passing in full chase along the foreground, in pursuit of a stag. Signed, and dated 1663.

2 *ft* by 2 *ft.* 6 *in.*—C.

In the collection of the Count Koushcleff Beshborodkin, St. Petersburg. Worth 160 *gs.*

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2. A Woman washing her Feet in a Brook. A hilly country adorned with trees, and represented under the appearance of a cloudy evening. A shallow stream flows along the foreground, on the bank of which sits a woman, wearing a blue petticoat, washing her feet; a cow on her right is slaking its thirst in the pool, and on her left are two more cows, and also a few sheep: a goat is in the meadow.

About 1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—C.

From the Calvière Collection.

Sold in the collection of Mons. Dubois, Paris, 1840, 8010 *fr.* (320*l.*)

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3. Sheep at Pasture. The composition is confined to a portion of a meadow with a shed at the side, in front of

which stands a sheep, another sheep lies down in a side view in the centre of the foreground, and a calf is reposing near an old tree, close to the hovel. On the opposite side are a cock and three hens. Dated 1658.

1 *ft.* 6 *in.* by 1 *ft.* 10½ *in.*—C.

Sold in the collection of the Mr. O'Neil, 1837, by Messrs. Christie and Manson. 51 *gs.*

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4. A Lady and Gentleman with their Son and Daughter walking in the country. The principal object which meets the eye is a Dutch mansion in an enclosed garden and shrubbery, with a row of trees in front of it, and a high road in the foreground; on the latter are introduced a portly gentleman habited in black, accompanied by his wife, attired in the plain neat costume of the period, carrying a fan in her hand; they are preceded by a girl in a blue frock, and a boy in drab-coloured clothes, the former with a wreath of flowers in her hand, and the latter amusing himself with a goat. A fine summer's evening gives a charm to the scene. The landscape is by the pencil of Vander Hagen.

1 *ft.* 7¼ *in.* by 2 *ft.* 1 *in.*—C.

In the collection of the Baron Nagel Van Ampden, Hague.

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5. Travellers halting. A blind man led by a dog, playing on the flute. *See* description, No. 23, Vol. V. Engraved by Daudet in the Le Brun Gallery. Instead of "now in the hermitage," read "in the collection of the Count Strogonoff, St. Petersburg."

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6. Le Manège. *See* description, No. 42 Vol. V.

Sold in the collection of Lord Charles Townshend, by Messrs. Christie and Manson, 1835. Bought by Mr. Scott. 75 *gs.*

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7. The Piping Herdsman. *See* description, No. 43, Vol. V.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 300*l.* Not meeting a purchaser at that sum, it was sold at auction at Paris, 1837, for 4630 *fs.* and 5 per cent. (194*l.*)

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8. The Village Holiday. The view exhibits an open space like a common, bounded on either side by houses and trees. Among the various groups is a party of nine persons in front of a cabaret on the right; one of them having a wooden leg is playing on a pipe, and is accompanied by a companion on a hurdy-gurdy, to the music of which a young man is dancing; beyond these are seen other groups similarly engaged. On the opposite side may be observed a large concourse of persons, distributed in receding groups in front of the houses. About the centre of the foreground, are a woman leaning on the shoulder of her husband, and beyond these is a gentleman on horseback, bestowing alms on a poor boy. The effect is that of a fine day. This curious and interesting picture appears to be the joint production of Vander Velde and some landscape painter, perhaps E. Murant.

2 *ft.* 4 *in.* by 2 *ft.* 9 *in.*—C.

In the collection of Mons. Vanden Schrick, Louvain.

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9. A Meadow, on the foreground of which are four sheep and a goat: the latter, together with three of the former, are in recumbent positions. A clear sky gives the appearance of a fine morning. 1659.

About 7 *ft.* by 8½ *ft.*—P.

In the possession of Mons. Gautier, 1840, price 2500 *fs.* (100*l.*)

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10. A Meadow, on the foreground of which are a bright bay horse, standing in a side view; a goat in a similar position is at its head, and behind the former lies a cow, of a light hue, which is seen in a front fore-shortened view, and a sheep by it; another sheep is perceived beyond the horse. A building occupies the right of the picture, and a few trees are on the opposite side.

1 *ft.* 2¼ *in.* by 1 *ft.* 2½ *in.*—C.

In the possession of Mons. Ménéchet, for sale, Paris, 1840.

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11. Three Cows and two Goats in a Meadow. *See* description, No. 48, Vol. V.; and read, for size,

1 *ft.* 2 *in.* by 1 *ft.* 7¼ *in.*—C.

William Wells, Esq., Redleaf.

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12. Oxen and Sheep at Pasture, and the cowherd reposing. The scene is distinguished by a large elm tree on the right, at the foot of which are four sheep; two of them are lying down, and a third is rubbing itself against the tree; an ox of a dark colour stands by, and the cow-boy is reposing on the ground near it. More towards the front is a second ox, of a bright red hue, lying down, and a third is seen some distance off, feeding. A rustic hovel occupies some rising ground on the right. Evening. This is an exquisitely wrought production.

1 *ft.* 1¼ *in.* by 1 *ft.* 4¼ *in.*—C.

Imported by the Writer, and sold to Wm. Wells, Esq., of Redleaf.

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13. Mercury and Argus. *See* description, No. 50, Vol. V., for size, read,

2 *ft.* 2⅞ *in.* by 2 *ft.* 11¼ *in.*—C.

Exhibited for private sale in the collection of the Duchess de

Berri, at Messrs. Christie and Manson's, 1834, price 800*l.*; not meeting a purchaser at that sum, it was sold by auction in Paris, 1837, for 9975 *fs.* and 5 per cent. (419*l.*)

Bought by Messrs. Smith, and sold to Mr. Arteria.

Now in the collection of Edmund Higginson, Esq.

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14. A Herdsman driving Cattle. The view represents a flat country, with a road on the left, winding over some high ground: on this are seen approaching a man on horseback, another on foot leading a white horse, and accompanied by a boy, who is driving four cows, two sheep, and a goat; and on the farther side of the brow of the hill is a traveller. A fine evening.

1 *ft.* $\frac{1}{2}$ *in.* by 1 *ft.* 3 *in.*—P.

In the collection of the Baron Nagel Van Ampden, Hague.

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15. Preparing for the Chase. A landscape, representing a hilly scene, with a noble gate of entrance to some wealthy domain on the right, from whence a domestic, bearing a long pole on his shoulder, is coming, followed by a number of dogs, and in front of the gate are two fine hunters, one of which is gray, the other bay, each of them held by grooms in readiness for their riders: in the opposite side of the picture are two attendants, seated; one of them, habited in a fancy dress, is attaching a collar to a large dog. The distant country offers a well-wooded scene. This exquisitely finished picture was doubtless painted for the owner of the horses and the adjoining lands. Signed, and dated 1669.

1 *ft.* $10\frac{3}{4}$ *in.* by 2 *ft.* $4\frac{1}{2}$ *in.*—C.

In the collection of Mr. Vander Hoop, Amst.

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16. A Woman with a Child in her Arms, and a boy by her side, conversing with a woman milking a goat. *See* description of this gem of art, No. 80, Vol. V.

Sold in the collection of Brook Greville, Esq., 1836, for 593*l.* 5*s.*

Now in the collection of Chas. Bredel, Esq.

17. A Woman milking a Cow, and a youth playing with a dog. *See* No. 92, Vol. V.

Sold in the collection of Sir Chas. Bagot, K.G.C., 1836, 107 *gs.*

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18. A Herdsman keeping Cattle. This excellent little picture represents a meadow, with a small stream in front, in which stands an ox, and on the bank of the water is a cow, knibbling the boughs of a tree: three sheep, and a second cow are also in the field; and a little retired, under the shade of a tree at the side, is a herdsman, with his dog near him.

11½ *in.* by 1 *ft.* 3 *in.*—C.

Bequeathed by the late Sir John Erskine to the Museum at Edinburgh.

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19. The Industrious Shepherdess. *See* description, No. 143, p. 217, Vol. V.

Collection of Mons. Biré, Paris, 1841. Bought in at 11,010 *fr.* (440*l.*)

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20. Horses, Sheep, and Goats, at Pasture. This very excellent picture represents a somewhat hilly country, bounded on the right by clusters of trees, which extend across nearly half the scene: in the foreground of this side are two beautiful horses (a gray and a bay), standing caressing each other; a little distant from these, on the opposite side, are a number of sheep and goats at pasture. This is a fine clear example of the master, size,

About 1 *ft.* 7 *in.* by 1 *ft.* 10 *in.*—C.

In the Royal Palace at Windsor. Worth 450*l.*

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21. La Chasse Royale. A lady and gentleman, with attendants and dogs, about to depart for the chase. *See* description of this splendid picture, No. 26, Vol. V.

Sold in the collection of the late Count Perregaux, by Mons. George, 1841, for 26,850 *fs.* and 5 per cent. (1125*l.*)

Bought by Mr. Mawson, for the Baron J. de Rothschild, at Paris.

22. Maternal Occupation. A woman, seated near an antique monument, suckling a child, &c. *See* description, No. 25, Vol. V.

Now in the collection of Henry Bevan, Esq.

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23. Adrian Vander Uelde, with his wife and family, walking in the country. *See* description of this noble work, No. 100, Vol. V.

Purchased, in 1835, of Mr. Nieuwenhuys; and now in the collection of Mr. Vander Hoop, Amsterdam.

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24. A Herd of eight Heifers, of various hues, passing along the foreground of a meadow, and one of the animals is playfully mounting on the back of another; they are driven by a herdsman, who is followed by a dog. The sky is overcast, and the general appearance is that of a gloomy, wet day. This is far from being a good example of the master.

3 *ft.* 3 *in.* by 4 *ft.* 3 *in.*—C.

In the Hermitage Palace, St. Petersburg.

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25. Sportsmen. A view, representing a hilly country, with a road in the centre, leading from the front, and winding round a bank at the side: in this part are a gentleman on a gray horse, accompanied by a sportsman on foot, receding from the spectator; the latter is pointing to some distant object; three dogs follow them: in addition to these are two peasants reposing on a bank; from hence the eye looks over some open ground, to cottages sheltered by trees. A sandy hillock, with a decayed fence over it, is on the left. Evening of a cool day.

1 *ft.* $6\frac{3}{4}$ *in.* by 2 *ft.* $\frac{1}{2}$ *in.*—C.

In the collection of Mr. Vander Hoop, Amsterdam.

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26. A Herdsman, leaning on a cow, conversing with a man and a woman. *See* description, No. 45, Vol. V.

Now in the collection of J. Norris, Esq., Red Vales, near Bury.

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27. A Woman milking. The scene represents a meadow of a dairy farm; and the principal object which meets the eye is a young woman, dressed in a red bodice, a blue skirt, and a white apron, seated, milking a cow, of a tawny colour, with a white face; a young herdsman reclines behind her, at the foot of a tree, near whom reposes a goat. In the opposite side of the scene are two sheep and a lamb, lying in a group; a little retired from these is a cow reposing, and a fourth sheep is near a pollard willow. The sky is overcast, and the general appearance indicates rainy weather. This admirable specimen of the master is dated 1669. *See* description, No. 65, Vol. V.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*—C.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840, by Messrs. Christie and Manson. 330 *gs.*

In the collection of D. Acraman, Esq., Bristol.

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28. Peasants, with Cattle, fording a Stream. *See* description of this exquisite gem of art, No. 8, Vol. V.

Sold in the collection of the late Sir S. Clarke, 1840. 760 *gs.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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29. A Man washing his Feet in a Brook. *See* description No. 41, Vol. V., and read, for size,

1 *ft.* ½ *in.* by 1 *ft.* 4½ *in.*—P.

Now in the collection of Mons. Vander Schrick, Louvain.

Adrian Vander Velde executed, in a most admirable style, in *aqua fortis*, twenty-one Etchings, of which the following is a list:—

1. The Cow and the Bull. Signed, "A. V. V., 1659."
2. Cow lying down. 1657.
3. The three Oxen.
4. The two Cows and the Sheep.
5. The three Cows.
6. The Ox in the Water.
7. The Horse Grazing.
8. The Calf Grazing.
9. The Dogs. 1657.
10. The Goats.
11. The Cow and the Sheep at the foot of a Tree
12. The Pied Ox and the three Sheep. 1670.
13. The two Cows at the foot of a Tree.
14. The Ewe suckling the Lamb. 1670.
15. The two Sheep. 1670.
16. The Goat.
17. The Shepherd and Shepherdess, with their Flock. 1653.
18. The Gate of the Town. 1653.
19. The Halt of Huntsmen. 1653.
20. The Peasant Man and Woman. 1653.
21. The Peasant on Horseback. 1653.

The last is the rarest of his etchings.

SUPPLEMENT

TO THE WORKS OF

KAREL DU JARDIN.

1. THE Conversion of Saul. The subject is composed of ten figures, five of whom are mounted on spirited horses, and the whole of them are thrown into confusion by the appearance of two angels in refulgent light in the heavens. The dappled gray charger, on which Saul is mounted, is struck to the ground, and the persecutor is thrown back with both arms extended; in front of him is a soldier on a bay horse, and on his left is another on foot, bending down with both hands raised to his head; on the opposite side is a standard-bearer on a dark bay horse which is rearing up, and under the animal's feet lies a naked man. The remaining persons exhibit by their gestures and expression, the awful effect of the vision. The figures are about one-third the size of nature, and are painted in a broad free manner, evincing the masterly skill of the artist in a class of art, which, had he pursued it exclusively, might have raised him to the same distinguished eminence which he enjoys as an animal painter. Signed, and dated 1662.

6 *ft.* by 4 *ft.* 4 *in.*—C.

Collection anonymous, by Messrs. Foster and Son, 1834; bought in, 200*l.*

Again in the collection of Edward Solly, Esq., 1837, 96*l.*

2. A Boy tending Cattle. View of a mountainous country, with a tree on the left concealing in part a cottage, in front of which are a white ox lying down, and a red cow with a white face standing at its head; a little retired from these, is a cowherd, seated with his back to the spectator; and still more remote are a cow and two donkeys lying down, with an ass standing by them. The trunk of a tree lies on the right of the foreground. A good example of the master.

1 *ft.* 2 *in.* by 1 *ft.* 4½ *in.*—C.

In the Dairy House of the Palace of Tzarkozelo, near St. Petersburg. Worth 350 *gs.*

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3. Peasants with Cattle passing a Ford. This beautiful picture exhibits a mountainous country, under the aspect of a fine morning. A youth, in a red dress, mounted on a dappled gray horse, accompanied by a woman on foot, dressed in a blue petticoat, and carrying a distaff under her arm, followed by a dog, and preceded by a goat, a horse, and a sheep, are passing through a stream which flows along the foreground: beyond them is seen a thatched cottage on a rocky eminence. The surrounding scene is composed of a continuity of bald hills, the most distant of which is of a singular obtuse shape.

1 *ft.* 7 *in.* by 1 *ft.* 4½ *in.*—C.

In the Dairy House of the Palace of Tzarkozelo. Worth 600 *gs.*

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4. Cattle at Pasture, and a woman milking. An Italian scene, representing a hilly country under the aspect of a fine evening. In a rich verdant meadow, forming the foreground, are three cows, one of which, of a pale red colour, is being milked by a woman; a second of a dark mouse colour is lying down, as is also the remaining one, of a bright red hue; and near the latter is a single sheep. A pollard willow and a young oak grow on the right: at some distance off may be

noticed a man ploughing with two horses; from hence the eye looks over a finely undulated country dotted with a few buildings. This is a delightful production, of the most precious quality.

$11\frac{1}{2}$ *in.* by $12\frac{1}{4}$ *in.*—P.

In the Dairy House of the Palace of Tzarkozelo, near St. Petersburg. Worth 500 *gs.*

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5. Sportsmen on the Bank of a River. A view of a mountainous scene in Italy, divided by a river, on the banks of which are two sportsmen on horseback, one of them, in a red dress, rides a brown horse, and the other is on a white one; they are approaching a fordable part of the river, followed by a number of dogs, and preceded by a boy, leading a mule through the stream. The surrounding country is destitute of trees, and the general appearance indicates it to be early in the morning.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—P.

In the Dairy House of the Palace of Tzarkozelo. Worth 450 *gs.*

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6. Cattle passing a Stream. A view in Italy, represented under the aspect of a fine evening. A lucid stream flows at the base of some rocks, and sweeps in gentle ripples along the foreground; here two cows, a goat, an ass, two sheep, and a dog, are passing under the care of a woman, who is in the act of stepping up the bank, on which she has deposited her basket and bottle. The view is bounded on the opposite side by a few low poplars growing on a bank. This is a pure and exquisite production.

1 *ft.* $1\frac{1}{2}$ *in.* by 1 *ft.* 7 *in.*—P.

In the Hermitage Palace, St. Petersburg. Worth 450*l.*

7. Cattle at Pasture. In a sloping meadow, forming the foreground of a somewhat hilly country, are three oxen, three sheep, and a lamb: one of the former, of a red hue, and another of a mouse colour, are lying down, and the third one stands by them; two of the sheep and also the lamb are reposing near the trunk of a tree, and the remaining sheep is a little retired on the opposite side. The effect is that of a fine summer's afternoon.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*—P.

In the Hermitage, St. Petersburg. Worth 400 *gs.*

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8. A View in Italy. Engraved in the Le Brun Gallery, entitled "Le Diamant."

8 *in.* by 10½ *in.*

Sold in the collection of Ralph Fletcher, Esq., by Messrs. Christie and Manson, 1836, 277 *gs.* Bought by Mr. Arteria, for Edmund Higginson, Esq., of Saltmarsh Castle.

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9. Muleteers gambling. The scene represents an inn, with an adjoining high wall, above which rises a fine embrageous tree. On the right and front of the picture, is a group of about six persons, consisting of muleteers and other travellers, two of whom are seated, playing at cards; the rest are either looking on or in conversation. A piebald horse stands near the centre, and beyond it is a laden mule. In the left is a boy standing with his back to the spectator, and a dog by him: a woman is visible at the door of the inn. The sun has set, and the shades of evening give a sombre hue to the scene. Painted in a broad and spirited manner.

About 1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C.

Purchased of a banker at Paris, and imported by Messrs. Smith.

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10. Le Manège. *See* description, No. 48, Vol. V.

Now in the collection of the Hon. Long Pole Wellesley, Brussels.

11. A Pastoral Scene. Cattle sheltering from the noonday sun under a clump of trees, in the middle of a verdant meadow. A *chef d'œuvre* of the master. *See* description, No. 43, Vol. V.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840, 930 *gs.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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12. The Swine-herd at his Repast. *See* description, No. 73, p. 256, Vol. V.

Sold in the collection of Mons. Biré, Paris, 1841, 5550 *fs.* (222*l.*) Now in the possession of Charles Heusch, Esq.

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13. Muleteers halting at a Farrier's Shop. For description of this admirable work of art, *see* No. 77, Vol. V., and read, size,

1 *ft.* $5\frac{7}{8}$ *in.* by 1 *ft.* $7\frac{3}{4}$ *in.*—P. (*canvas on panel.*)

Purchased by Mr. Arteria, together with the whole of the Boursault Collection, for Edmund Higginson, Esq., Saltmarsh Castle.

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14. La Belle Après-dinée. A man on a white horse, preceded by a laden mule, a young ass and a cow, and accompanied by a man on foot, passing through a stream; in advance of these is a woman in a blue dress, carrying a child on her arm, and followed by a dog and a goat. Engraved by Le Bas, under the above title. *See also* description, No. 66, Vol. V.

Sold in the collection of the late Count Perregaux, by Mons. George, 1841, 26,300 *fr.* and 5 per cent. (1104*l.*) Bought for the Baron James de Rothschild, Paris.

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15. The Sleeping Cow-boy. A woody scene, on the foreground of which are a brown and white ox reposing; a sheep and two lambs lie behind; and an ass stands by. The

boy lies in a fore-shortened view, near a fence; and a basket and other objects are on the ground by his side. *See* No. 60, Vol. V.

9 *in.* by 11¼ *in.*—P.

Exhibited in the British Gallery, 1841. Sir R. Price, Bart., M.P.

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16. The Travelling Musicians. The scene represents an Italian restorato, built against a rock, with a tree growing at the side. In front of this are a youth and a lad playing on violins, to the music of which a muleteer, in a sheepskin jacket, is dancing; and the drollery of his antics excites the risibility of the fat host of the inn; his guest also, who stands by his side, and a young man on an ass, as well as the hostess at the door, are amused by the passing scene. *See also* No. 62, Vol. V.

About 1 *ft.* 10 *in.* by 1 *ft.* 8 *in.*—C.

Exhibited in the British Gallery. Wm. Scrope, Esq.

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17. Peasants with Cattle halting at a Stream to Refresh. The view exhibits a mountainous country, intersected by a high road, with a watermill on the right, beyond which the scene is bounded by a lofty hill of a round unbroken form and verdant appearance. A lucid stream flows over the road in the foreground, at which a traveller and a woman have halted with their cattle, consisting of a white horse, a laden mule, an ox, four sheep, and a goat; and on a little patch of grass in the centre lies an ass. At some distance on the road is a gentleman on a white horse, accompanied by a man on foot, and followed by two dogs. The effect is that of a fine summer's morning.

2 *ft.* ½ *in.* by 1 *ft.* 9 *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 400*l.* Sold at auction in Paris, 1837, for 5827 *fr.* (233*l.*)

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18. A Muleteer and a Woman with Cattle passing a Ford. A landscape, representing an open country, with a stream flowing along the foreground, bounded by a high rugged bank, on the right of which is a row of beech, poplar, and other trees. A muleteer leading his burthened beast is approaching through the stream, followed by a woman with a laden ass, two goats, three sheep, and a dog. The distant country is destitute of trees, and the aspect is that of early morning.

1 *ft.* 8 *in.* by 1 *ft.* 6 *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 480*l.* Not finding a purchaser at that sum, it was put up at auction in Paris, 1837 and sold for 5365 *fr.* and 5 per cent. (225*l.*)

In the collection of Mr. Vander Hoop, Amsterdam.

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19. A Herdsman pulling on his Stocking. On the foreground of a bald, mountainous country, divided in part by a reed fence, are a sheep and a lamb lying down; and on the right side is a herdsman, wearing a sheepskin jacket with red sleeves, seated, pulling up his stocking. Painted in a free and masterly style.

10 *in.* by 13½ *in.*—P.

In the collection of the Baron Verstolke de Soelen, Hague.

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20. Travellers watering their Cattle at a Fountain. *See* No. 104, Vol. V. This picture was quoted from the catalogue of the Berri Collection, when in the palace of the Elysée Bourbon; it was there erroneously attributed to Karel du Jardin, when, in fact, it is a choice production of Jan Asseylin.

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21. Two Muleteers, with their Beast, halting at an Inn. *See* description, No. 105, Vol. V. This beautiful picture was bequeathed by M. Valdou, together with many other fine works of the Dutch and Flemish schools, in 1836, to his native city, Montpellier. Worth 300*l.*

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22. A Gray Horse and an Ass at Pastnre. A landscape, representing a hilly scene, under the appearance of early morning. In the centre of the foreground are a gray horse and an ass; the latter stands in the rear of the former, and at the side is a female conversing with two peasants; a few sheep are on the left, and a cottage stands on some rising ground in the middle distance. *See* No. 109, Vol. V.

About 1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

Sold in the collection of M. Francken, Lokeren, 1838; 1475 *fr.* and 10 per cent. (65*l.*)

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23. A Woman occupied at her Distaff. A view over the flat meadows of a Dutch farm, on the foreground of which is a peasant woman with a distaff in her hands, standing by an ass; a dog is couched at her feet. In the opposite side is an ass reposing. The sky indicates approaching rain.

8 *in.* by 10½ *in.*—P.

In the collection of M. le Baron Delessert, Paris.

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24. Travellers or Sportsmen halting at an Inn. A landscape, representing a hilly country, divided by a broad river, which a party of travellers appear to have forded, and are now halting at a little inn to refresh. Two of the company

are on horseback, and several are on foot, with dogs. A fine day.

2 *ft.* 8 *in.* by 2 *ft.* 10 *in.*—C.

Bequeathed by Sir John Erskine, Bart., to the Museum at Edinburgh.

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25. Two Cavaliers halting at an Inn. One of them, wearing a scarlet cloak, has dismounted from a white horse, and is bowing to the hostess of the house. *See* description, No. 35, Vol. V.

Sold in the collection of the Hon Lady Stuart, by Christie and Manson, 1841. 410 *gs.*

Bought by Mr. Nieuwenhuys.

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26. A Farrier trimming the Hind Foot of an Ox. *See* description, No. 15, Vol. V.; and read, for size,

1 *ft.* 3½ *in.* by 1 *ft.* 4½ *in.*

In the Museum at Edinburgh.

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27. Peasants and Cattle fording a River. The scene exhibits a mountainous country, with a river flowing along the foreground, through which are passing a woman in a red dress, and a man on an ass; the latter is seen in a hinder view; near these is a red cow; and at a little distance from them are three sheep and two goats. On the farther side of a hill in the second ground, may be perceived the upper parts of a peasant leading an ass, and followed by a man driving a cow. Still more remote, on the opposite side, are descried some buildings on the summit of a high hill. The effect is that of a serene evening.

1 *ft.* ½ *in.* by 1 *ft.* 5½ *in.*—C.

In the possession of Mr. Chaplin.

Karel du Jardin has etched, in a free and spirited manner, fifty-two pieces, of which the following is a brief list :—

1. A Frontispiece, composed of the ruins of a fountain.
2. The Laden Mules.
3. The Cow and her Calf.
4. The two Horses.
5. The Dogs.
6. The two Asses.
7. The Horse and two Sheep.
8. The three Hogs lying in front of a Stable.
9. The Château on a Hill. Signed, and dated 1658.
10. The two Men and the Stone in the Water.
11. The Man putting on his Shoes. Dated 1658.
12. The Temple in Ruins, 1658.
13. The four Goats.
14. The four Sheep. Signed, and dated 1675.
15. The two Hogs. Signed, and dated 1656.
16. The three Hogs near the Hedge.
17. The Trees with the Roots exposed, 1659.
18. The four Mountains, 1659.
19. The Blackguard (*goujat*) and the two Asses, 1660.
20. The two Muleteers, 1656.
21. The Man followed by his Dog, 1659.
22. The Herdsman and his three Oxen, 1660.
23. The Shepherd behind the Tree, 1656.
24. The two Oxen, 1655.
25. The two Horses near a Plough, 1657.
26. The Ox and the Ass.
27. The Peasant in the Water.
28. The Field of Battle, 1652.
29. The Mule with the Tassels, and two Asses, 1653.
30. The Ox standing, and the Calf lying down, 1658.
31. The Shepherd speaking to his Dog, 1653.
32. The Ass between two Sheep, 1653.

33. The Flock of Sheep and Goats.
34. The Cows, the Bull, and the Calf.
35. The Sheep lying down near a boarded hedge.
36. The Sheep lying down near the trunk of a tree.
37. The Sheep lying down, 1655.
38. The Sheep and the Flies, 1655.
39. The Sheep near a Reed Fence.
40. The two Sheep.
41. The Dog and the Cat.
42. The Ewe and the Lamb.
43. The Family.
44. The Studies of Heads.
45. The Shepherd and his Dog.
46. The Buildings with a Square Tower.
47. The Little Landscape with the two Goats.
48. The Goats on the Margin of a River.
49. The Horse (*de somme*).
50. The Waggon in front of the Alehouse.
51. The Savoyard, 1658.
52. Portrait of De Vos, the Dutch Poet—*rare.*

SUPPLEMENT

TO THE WORKS OF

ALBERT CUYP.

1. A HALT of Travellers. This excellent picture represents a boy, wearing a large slouched hat, and a brown coat, holding the bridles of three horses, one of which is a dappled gray, and the others of a brown and chestnut colour; they are near a house, into which it may be supposed that their riders have entered to refresh. On the opposite side the eye looks over a river to some buildings, with a tower. Evening.

1 *ft.* 2 *in.* by 1 *ft.* 10½ *in.*—P.

In the Hermitage Palace. Worth 200 *gs.*

2. A View on the Maes during a Fresh Breeze. The principal object which meets the eye is a Dutch coaster, approaching from the left, under main-sail, and bending to the gale. On the opposite side are three fishing-boats, receding in succession from the spectator. A line of low coast bounds the view.

1 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

In the Hermitage Palace. Worth 200 *gs.*

3. Milking the Kine. A view over the fertile meadows of a Dutch farm, during harvest time, and the afternoon of a fine day. On the foreground is a woman, wearing a straw hat

and a red jacket, with white sleeves, milking a red cow, and near her is a black one with a white face, lying down. Two brass milk cans are on the ground at the side, and in the distance are labourers loading a cart with hay.

About 3 *ft.* by 5 *ft.*—C.

In the Hermitage Palace. Worth 500 *gs.*

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4. Cattle on the Bank of a River. A view on a river, and over the adjacent meadows of a dairy farm, during the influence of a fine summer's evening. Upon a verdant bank and the margin of the stream on the left, are ten cows, of which a black and a red one are lying down, and two others are cooling themselves in the water : the cow-boy sits on a bank at the side. The river is dotted with several vessels, some of which are but faintly perceived through the haze of the evening. Painted with a rich impasto of colour, and the glowing hues of the summer season.

1 *ft.* 7½ *in.* by 2 *ft.* 3½ *in.*—P.

In the Hermitage Palace. Worth 550 *gs.*

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5. Cattle on the Bank of a River. The composition consists of six cows, congregated in a verdant meadow on the left of the picture ; one of them, of a dark hue patched with white, is drinking ; the rest are of different tints of brown and red, and stand in a group together. Several small sailing vessels are seen in the distance. The scene is admirably lighted up with the rich tints of a summer's evening.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P.

In the Hermitage Palace. Worth 400*l.*

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6. A View on the Maes during a Fresh Breeze, and the appearance of approaching rain. A large fishing smack, with her fore-sail up, is on the left, scudding towards the

front and bending easily to the gale; a second vessel, of a similar description, is at some distance off, making a tack, and beyond are perceived part of the town of Dort, and some clumps of adjacent trees.

1 *ft.* 4 *in.* by 2 *ft.* 4½ *in.*—P.

In the Hermitage Palace. Worth 300 *gs.*

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7. The Angels appearing to the Shepherds. *See* description, No. 236, Vol. V.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840, by Christie and Manson. 91 *gs.*

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8. A View on the Maes by Moonlight. *See* No. 71, Vol. V.

This admirable work was sold in the splendid collection of the late Sir Simon Clarke, Bart., 1840. 357*l.*

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9. A Woman milking a Red Cow, near a river. *See* description, No. 70, Vol. V.

Sold in the collection of the late Sir S. Clarke, 1840. 955*l.* 10*s.*
Bought by Mr. Arteria for Sir S. Scott, Bart.

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10. The Ferry-Boat. A view on the River Maes, represented under the appearance of morning. On the left is a portion of a jetty composed of piles, on which are a man and a woman, looking at a row-boat, containing nine persons, which has just put off; a fishing smack, carrying a brown sail, lies alongside the pier. At some distance off, in the centre, is a ferry-boat approaching the opposite shore, where persons with a waggon and horses, are awaiting its arrival; several small sailing vessels are seen in succession gliding over the water. The gray clouds of the morning still veil a large portion of the upper hemisphere, amidst which the vivid rays of the rising luminary are bursting, and flicker like

gold along the surface of the rippling element. This is a most beautiful work of the master. *See* No. 24, Vol. V.

About 2 *ft.* 2 *in.* by 3 *ft.* 10 *in.*—P.

Exhibited in the British Gallery, 1837.

The property of Sir Robert Price, Bart.

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11. Peasants with Cows and Sheep. A landscape, exhibiting an open hilly country, with a broad road on the left, leading over rising ground, on the summit of which are a castle and a clump of trees. In the centre the eye looks along a valley, watered by a river. A herdsman driving four cows, preceded by a boy with a flock of sheep, are passing along the foreground; and on the right of the picture are two gentlemen on horseback. The general effect indicates a fine afternoon. An early production of the painter.

2 *ft.* 2 *in.* by 2 *ft.* 11 *in.*—P.

In the collection of Mr. Rombouts, Dort.

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12. A Gentleman on Horseback. This very delightful picture represents a mountainous country, in the vicinity of the Rhine, under the appearance of a fine summer's morning. On the left of the scene is a road leading over a high hill, along which a gentleman, wearing a scarlet cloak, mounted on a gray horse, has just passed, and arrived on the margin of a pool in the foreground; two other persons, also on horseback, are on the summit of the hill, considerably beyond him; and near these is a shepherd tending his flock: in addition to these may be observed three peasants on the side of the hill. A belt of trees extend along the whole of the scene about the middle distance, and conceal the base of a mountain of a round obtuse form. On the opposite side or right of the picture the eye looks over a richly-wooded country. This is an example of the highest excellence,

offering a rich display of the golden hues and magic tints of this painter's unrivalled palette.

About 2 *ft.* 2 *in.* by 2 *ft.* 8 *in.*—C.

Sold by Mr. Brown, an eminent picture cleaner, 1839, for 600 *gs.*

Bought by Edmund Foster, Esq., Clewer, Windsor.

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13. Halt of Cavaliers at an Inn. Three gentlemen have just arrived at a country inn, and two of them have dismounted from gray and bay horses, which stand together with the reins attached to a tree; the third cavalier still remains on his steed, near which is one of the riders, seated on a form at the side of the house (only a small part of which is seen); he has a cane in his hand, his dog is by him, and a tankard and glass are within his reach. The distance exhibits an open country, divided by a canal and diversified with bushy trees; and the whole scene is brilliantly illumined by the glowing tints of a summer's evening. Description, No. 66, Vol. V., improved.

1 *ft.* 6 *in.* by 2 *ft.* 4½ *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 480*l.*

Bought by Henry Bevan, Esq.

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14. A Boy tending Cows. An open country represented under the appearance of a fine warm evening. Upon the slope of a verdant hill in front are four cows, two of which are placed in a side view, lying down; and two others stand near a tree at the side, where the cow-herd is seen, standing with his back to the spectator. This is a well-finished and pleasing work of the master.

1 *ft.* 4¼ *in.* by 1 *ft.* 1 *in.*—P.

Formerly in the collection of Edward Gray, Esq.

Purchased by Mr. Chaplin.

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15. Two Gentlemen on Horseback, and a shepherd tending sheep. The view represents a gently undulating country, divided by hedges, and distinguished by a distant tower. On the left of the foreground are two gentlemen, one of whom rides a black and the other a dark gray horse, approaching the spectator. On the opposite side sits a shepherd, with his dog couched by him, and his flock of sheep reposing around. The beauty of the scene is enhanced by a serene sky, indicating a fine evening.

1 *ft.* 2 *in.* by 1 *ft.* 6½ *in.*—P.

In the collection of Wm. Wells, Esq., Redleaf.

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16. Cows and Oxen at Pasture. This excellent work of art is chiefly composed of a single hill, bounded on the right by a hedge, represented under the appearance of sunset amidst rainy clouds. A herd of oxen and cows are distributed over a meadow, forming the foreground of the picture; eight of them are lying down, and a ninth, of a red colour, stands with her back to the spectator, and the remaining one stands in a reverse position to it. A herdsman and a boy are behind the latter animal.

2 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

In the collection of Wm. Wells, Esq., Redleaf.

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17. Cattle on the Banks of a Pond. The composition consists of five cows, two of which, of a bright red hue, are lying down, and the others are standing in the water. The herdsman, accompanied by a girl, stands near some rocks at the side, with a long stick on his shoulder. Upon an eminence on the opposite side are a shepherd standing, and a woman seated, and a few sheep browse around them. A fine evening.

1 *ft.* 4 *in.* by 2 *ft.*—P.

In the collection of Wm. Wells, Esq., Redleaf.

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18. The Artist drawing from Nature. A view over a flat country during a fine evening. On the right of the foreground are two gentlemen, who appear to have just alighted from their steeds (a gray and a bay); one of them holds the horses, while the other draws the surrounding scene, and is seated with his back to the spectator.

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19. (The Companion.) A Hilly Landscape, with two trees on the left, near which a woman on a bay horse, and a farmer on a gray one, have halted, and appear to be speaking to a man with a basket on his arm, with whom is a man wearing a red cap, and close to the latter is a woman seated, and a boy standing by her. A brass can and a basket lie on the ground.

1 *ft.* by 1 *ft.* $3\frac{1}{2}$ *in.*—P.

Exhibited in the British Gallery, Earl Granville.

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20. A White Horse patched with Brown Spots, standing in a side view in a stable, with the reins attached to a trough: a yellow cloth is thrown across his back, and a truss of straw lies on the ground.

11 *in.* by 15 *in.*—P.

In the possession of Peter Norton, Esq.

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21. A Herdsman and a Woman tending Cattle. The view exhibits a hilly scene under the appearance of a fine summer's evening. The cattle which first meet the eye consist of two cows lying down, and a horse standing in a fore-shortened position; more retired, on the top of some rising ground, are two other cows and a few sheep, and near these are a woman and a man; the former is seated, caressing a dog which is jumping on her knee, the latter stands by her, pointing to some distant object. Clusters of large docks adorn the right of the picture.

2 *ft.* 2 *in.* by 2 *ft.* 8 *in.*—P.

In the collection of the Earl of Lonsdale.

22. Prince Maurice conversing with an Officer. This interesting picture is composed of about fourteen persons, grouped along the extremity of the foreground and in front of a lofty cluster of trees; of these the most conspicuous are Prince Maurice and an officer; the latter, wearing a cuirass over a buff jerkin, stands bareheaded, with his back to the spectator, apparently making some important communication to the prince, who is seen in a front view, leaning both hands on a staff; behind him are an officer and a trumpeter, both of whom are on horseback; near these are two gentlemen in black in conversation, and close to the side is a halberdier keeping guard at the door of a little house. On the opposite side are a number of cannon close to a tent; beyond these is a house, with a tower, indicating the vicinity of a town. Painted in the artist's finished manner. *See* No. 30, Vol. V.; which is evidently the same, although the size differs.

1 *ft.* 11 *in.* by 1 *ft.* 11 *in.*—C.

Sold by Messrs. Smith to Mr. Netscher.

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23. A View up an Alley of Trees, in the neighbourhood of Dort. The composition represents, on the right of the foreground, a gentleman, wearing a scarlet cloak, holding the reigns of a cob pony, and a black horse, apparently waiting for his companion, who is not visible: near him are a light red cow, lying down, and another of a dark hue is descending a bank to enter the adjoining meadow, at the extremity of which is a château, from whence a gentleman on horseback is coming, and is about to enter the avenue. On the opposite side, the view opens over a canal to the Dort River, on the farther side of which is the town, extending along its banks. Two men are angling in the canal. A fine evening effect. *See* notice of the same, No. 115, Vol. V.

2 *ft.* 4 *in.* by 3 *ft.* 3 *in.*—C.

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 800*l.*; no buyer appearing at that sum, it was put up at auction at Paris, 1837, and sold for 18,900 *fr.* and 5 per cent. (763*l.*)

24. The Siege of Breda. *See* description, No. 145, Vol. V. Prince Maurice is represented in a front view, on a bay charger, approaching on the left, followed at some distance by two gentlemen, also mounted. In the centre are four men bearing a wounded soldier on a litter; and on the right are four soldiers at a sutler's booth. The appearance is that of morning.

12 *in.* by 16½ *in.*—P.

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25. A Thatched Hovel, and part of a hayrick, in front of which a red cow patched with white is standing in a side view, and a black one is lying down on the farther side of it: near to these, and close to the front, are three pigeons. On the opposite side, and some distance off, are two more cows lying down. Evening. Description, No. 165, p. 331, Vol. V., improved.

1 *ft.* 3½ *in.* by 1 *ft.* 9½ *in.*—P.

In the collection of the Baron Nagel Van Ampden, Hague.

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26. A Woman milking a Red Cow. *See* description, No. 179, Vol. V.

Sold in the collection of Michael Zachary, Esq., 1838, by Messrs. Christie and Manson, 178*l.*

In the collection of the Marquis of Lansdowne.

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27. A Herdsman seeking a Flea in his Shirt. A view on the banks of the Maes, during a fine summer's evening. On the right of the bank of the stream, is seated a youth, stripped in his shirt, and busy looking for something in its folds; his jacket lies on the ground by his side, and two cows stand behind him; a third is lying down on the farther side of four sheep, which are also reposing. On the opposite side, the eye looks up the river, on which are several small vessels, and the tower of *Het huis te Mewer* is seen in the distance.

1 *ft.* 6¼ *in.* by 2 *ft.* 5 *in.*—P.

In the collection of Charles Bredel, Esq.

28. An Old Gray Horse, standing in a landscape. *See* description, No. 189, Vol. V.

Collection of Lord Northwick, 1838, knocked down at 275 *gs.*

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29. View on the Maes, with a raft of timber, and a boat ontaining five persons. *See* description, No. 193, Vol. V.

This very splendid picture was sold by the Exors. of the late Edward Gray, Esq., by Mr. Buchanan, to the Marquis of Lansdowne, for 1250*l.*, 1839. Exhibited in the British Gallery in the same year.

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30. A Boy holding the Bridles of three Horses. *See* description, No. 210, Vol. V.

Sold in the collection of M. M. Franken Lokeren, 1838, 2850 *fr.* and 10 per cent. (125*l.*)

Again in the collection of Mr. Stewart, by Messrs. Christie and Manson, 1839. Bought by Mr. Chaplin. 100*l.*

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31. A Boy holding the Bridle of a Dappled-gray Horse. *See* description, No. 215, Vol. V.

Sold in the collection of Ralph Fletcher, Esq., by Messrs. Christie and Manson, 1838, 231*l.* Bought by James Baker, Esq.

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32. A Gentleman on Horseback, of whom two boys are begging. A view of a fortified town occupying the whole extent of the scene in the middle distance, the intervening country exhibits a bald appearance, and beyond the city are visible a chain of abrupt mountains. The foreground is animated by a gentleman on horseback, of whom two boys are asking charity; beyond these are three peasants in conversation near a flock of sheep. Gleams of sunshine bursting from a partially overcast sky, give a peculiar charm to this admirable little picture.

$9\frac{1}{2}$ *in.* by 19 *in.*—P.

In the collection of the late Sir A. Hume, Bart., now Lord Alford's.

33. A Man giving Provender to a Bay Horse. *See* description, No. 229, Vol. V.

A picture corresponding with the description there given, is in the collection of Dawson Turner, Esq., Yarmouth.

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34. A Gentleman departing for the Chase. *See* description, No. 230, Vol. V.

Sold in the collection of Ralph Fletcher, Esq., 1838. 43 *gs.*

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35. Gentlemen watering their Steeds in a River, and herdsmen tending cattle. This capital and highly estimable picture, represents a view of vast extent, on the banks of the Rhine, and apparently the vicinity of Nimeguen. In the centre of the foreground are two armed cavaliers: one of them wearing a brown cloak over his cuirass, and mounted on a gray horse, is on the bank of the river; the other riding a bay one, is letting his steed drink: a covey of ducks is near them: from hence the eye looks along the river to a town encompassed by walls and towers, and concealed in part by a lofty hill on the left, and sheltered by a distant chain of mountains. Directing the attention to nearer objects, a herdsman in a scarlet jacket is seen on the left of the foreground, with his dog by him, guarding four cows, three of which are lying down near a rippling stream. A little retired from these, are two rustic cottages by the roadside sheltered by trees, the most distant of which appears to be an inn, at which a higgler with a tilted cart drawn by a single horse has stopped to bait, and is conversing with the hostess; another has quitted the house, and is approaching the spectator; the road from hence leads along the foot of some mountains to the entrance of the town already noticed. The sultry warmth of a fine summer's morning prevades the scene, in unison with which is a clear azure sky, varied with

a few light, flickering, diaphanous clouds. It is impossible to commend too highly this beautiful work of art: the masterly execution displayed in every part, the science evinced in the arrangement of objects and forms, and the wonderful and lovely gradation of tints and atmospheric truth, justly entitle it to the first rank among his best productions.

4 *ft.* 2 *in.* by 7 *ft.* 5 *in.*—C.

Purchased about the year 1796, of Mr. Desenfans, a dealer, for 350 *gs.*, and were it now offered for sale, it would probably bring 1500*l.* or 2000*l.*

In the collection of J. Martin, Esq.

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36. A Gentleman reposing from the Fatigues of the Chase. A young sportsman, apparelled in the costume of the period, seated on a bank, viewing with pleasure the product of his gun, which an attendant, who stands behind him is showing; a long gun stands by his side, and a dog lies at his feet. A second sportsman is seen at some distance. The figures appear to be portraits. Signed, A. C.

About 2 *ft.* 6 *in.* by 2 *ft.*—P.

Formerly in the possession of Mons. Heris, Brussels.

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37. A Gray and a Bay Horse standing together, with their bridles attached to a tree; in the rear of these is a gentleman on a brown horse; the whole are on the sandy foreground of a landscape, representing a flat country divided by a stream.

1 *ft.* 6 *in.* by 1 *ft.* 9½ *in.*—P.

In the collection of Mons. Vander Schrick, Louvain.

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38. A Party of three Cavaliers halting to Refresh; two of them have dismounted from their steeds, and a youth is giving water to one of them. In the opposite side of the picture are two dogs.

In the collection of Mons. Vander Schrick, Louvain.

39. Two Cows at Pasture. The scene of this little picture represents a flat country, with a cottage and a mill at some distance off, at the side. In a meadow, composing the foreground, are a red cow, seen in a side view lying down, and a dark one with a whitish nose standing beyond it, with its head directed towards the mill. Morning.

$9\frac{1}{2}$ *in.* by $12\frac{3}{4}$ *in.*—P.

In the collection of Mons. Kalkbrenner, Paris.

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40. A Farmer on Horseback, speaking to a Herdsman. A view, representing pasture lands adjacent to a river, extending along the middle distance, and with a cottage at the side, and two trees growing before it. Upon a road in the foreground is a farmer on horseback, seen in a hinder position, apparently speaking to a herdsman, who stands at the side of the road leaning on his staff; near whom are seated two women; five cows, two of which are lying down, occupy some rising ground behind them. Various small vessels are perceived on the river. A fine summer's morning.

About 2 *ft.* 4 *in.* by 3 *ft.* 2 *in.*

In the possession of Baron Noskey.

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41. The Young Shepherdesses. This capital picture evidently represents the portraits of the children of some family of distinction. The composition presents on the left, two young ladies sitting together under the shelter of a clump of trees and bushes: one of them, dressed in an orange-coloured gown, is forming a wreath of wild flowers, and the other is feeding a lamb; at the same instant, a child in a crimson frock, is advancing towards them, leading a lamb by a string: two sheep are by the side of the eldest girl, one of which is lying down. Clusters of docks, and other wild herbage of vigorous growth, give picturesque effect to the foreground. A river flows along the middle distance, beyond which rises a lofty church. The effect is that of a summer's afternoon.

5 *ft.* 1 *in.* by 5 *ft.* 10 *in.*—C.

Collection of John Webb, Esq., by Mr. H. Phillips, 1837 bought in, 300 *gs.*

42. View of the Castle of Brederode, and surrounding country. *See* description, No. 258, Vol. V.

Sold in the collection of Lady Hampden, by Messrs. Christie and Manson, 1834, 105 *gs.* Bought by Mr. J. Woodin.

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43. A Large Brown Horse, standing on the foreground of a meadow, with his head towards the spectator. The distant landscape presents a flat country divided by a river, near which are three cows. Morning.

1 *ft.* 7 *in.* by 1 *ft.* 11½ *in.*—P.

Sold in the collection of J. West, Esq., 1835, 33 *gs.*

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44. The Embarkation of Prince Maurice. The view represents the Maes, in the neighbourhood of Dort, whose church and part of the town are seen in the distance, and the period appears to be that of the afternoon of a fine summer's day. The prince, accompanied by several gentlemen and three trumpeters, is seen in a row-boat, which is coming from the left of the picture, towards two vessels lying on the right, having a small boat lying alongside of them, and a drummer on board. Beyond the town are a number of transports lying in groups along the border of the river.

1 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—P.

Recently in the possession of Mr. Chaplin.

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45. The Anglers. The scene represents the Maes, and the adjacent landscape, under the appearance of a fine morning. In a verdant meadow, forming the left of the picture, is a herd of six cows, closely grouped together: the nearest of these to the spectator, having a black body and white face, is lying down; a second, of a tawny hue, stands in a side view, with its head over the former beast; the remaining four also stand in side positions, receding in admirable

gradation. In the centre of the foreground, is seated a man angling in the river, and another, with his rod and line, is beyond him. On the right, the eye looks along a spacious river which blends with the distant country.

1 *ft.* 8½ *in.* by 2 *ft.* 8¼ *in.*—P.

Sold in the collection of the Marquis of Camden, by Messrs. Christie and Manson, 1841, 550 *gs.* Bought by Mr. Nieuwenhuys.

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46. A View on the Maes, with the city of Dort, on the left, receding in long perspective into the distant landscape. Near the quay, and adjacent to the lofty towered church, are two boats, in the nearest of these are five persons, and in the other four; beyond them is a coasting vessel with her main-sail up; and in the opposite side is a merchant ship without sails, riding at anchor; her dark hull is opposed to the luminous effect of the far-extending river, on which are faintly perceived many small craft. Sunset.

2 *ft.* 5¼ *in.* by 3 *ft.* 7 *in.*—C.

Sold in the collection of the late H. Hammersley, Esq., by Mr. Rainy, 560 *gs.* Bought by Mr. Nieuwenhuys.

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47. Gentlemen on Horseback. This capital picture exhibits an extensive view in the neighbourhood of the Rhine, which divides the landscape on the right, a branch from which flows through the scene to the opposite side, where it is crossed by a bridge composed of three arches, over which a herdsman is driving three cows. Three gentlemen appear to have just crossed it, and two of them are approaching the foreground; the third is still at the foot of the bridge; the middle one of these has halted, and is speaking to a woman, standing on his right; beyond whom, and about the centre of the view, is a clump of trees; and still more remote and on the right of the picture, is a herd of six cows, with several sheep and two herdsmen: from hence the eye looks over the Rhine,

to a number of buildings distributed along its banks. Some little distance beyond the bridge is a chain of rocky mountains partially covered with bushes and verdure. The glowing warmth of a fine summer's morning gilds the scene. Description, No. 138, p. 322, Vol. V., corrected and enlarged.

3 *ft.* 2½ *in.* by 5 *ft.* 4¼ *in.*—C.

Sold at auction by Mr. Henry Phillips, 1840. Bought by Mr. Arteria, 950 *gs.*

Now in the collection of Edmund Higginson, Esq., of Saltmarsh Castle.

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48. A Lady and a Gentleman on Horseback, approaching the spectator, followed by an attendant with sporting dogs. *See* description, No. 177, Vol. V., and read,

3 *ft.* 11 *in.* by 5 *ft.* 6¼ *in.*—C.

Purchased by Mr. Arteria, for Edmund Higginson, Esq.

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49. Batavia. This singular production of Cuyp exhibits, on the right of the picture, a gentleman and lady in black dresses of the ancient Dutch costume; the gentleman, who is supposed to represent the first conqueror of Java, holds his lady by the hand; they are followed by a negro bearing a parasol over their heads; a variety of plants indigenous to the country embellish the foreground, and trees bearing fruit rise behind the figures. The opposite side gives a view of the Dutch fleet, at anchor off the city of Batavia, beyond which rise and recede the distant hilly country of Java. The fervid heat of the climate pervades every object.

4 *ft.* 3 *in.* by 6 *ft.* 8 *in.*—C.

This picture was sold at Rotterdam, by private hand, 1839, to Mr. Nieuwenhuys, for a very insignificant sum, and was purchased the same year, by the Right Hon. Lord Northwick, for about 500*l.* The Writer has here relied on the opinion of others for the authenticity of this picture, as he has not had the advantage of seeing it.

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50. A Woman milking. The scene represents a sloping meadow on the banks of the Maes, showing a distant view of the church and town of Dordrecht. On the left is a group of six cows, two of which are reposing; and one, of a reddish-brown hue, is being milked by a woman, near whom lie two brass milk cans. The appearance of a fine summer's morning gives its magic charms to this excellent work of art

About 2 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—P.

In the collection of —— Cave, Esq., Bristol.

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51. A Woman milking. A landscape, composed on the left of a hilly country, adorned with a few light trees, and bounded in the opposite side by a stream, on the margin of which lies an old eel basket among bulrushes and other aquatic weeds; a stork and some ducks are here seen in their element. Three cows are in the meadow, one of which a woman in a red dress is milking; and another is lying down. A dog is crouched near a brass can on the foreground. At some distance off are four cows slaking their thirst in the stream.

Formerly in the collection of R. R. Renaigle, Esq., and now in the possession of —— Rickets, Esq., Bristol.

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52. A View on the Maes, looking towards the city of Dort. *See* description, No. 187, Vol. V.

Sold in the collection of the Hon. Lady Stuart, by Christie and Manson, 1841. 1050 *gs.*

Mr. Brown.

(The Companion.) A View on the Maes, with three men guiding a float of timber. *See* description, No. 188, Vol. V. These are of the most esteemed quality.

Sold in the same collection, 1841. 1450 *gs.*

Bought by Mr. Brown.

The preceding two pictures appear to have originally formed

but one view; and they have again been skilfully united by the purchaser, Mr. Brown, who has since sold the picture to James Holford, Esq., R.S.

United, about 2 *ft.* $3\frac{1}{2}$ *in.* by 6 *ft.* $2\frac{1}{2}$ *in.*—C.

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53. Three Troopers halting at an Inn, at the door of which stands the hostess with a bottle in her hand, serving them with liquor. In the receding landscape may be descried an encampment near a town.

1 *ft.* $10\frac{3}{4}$ *in.* by 2 *ft.* $7\frac{3}{4}$ *in.*—C.

Formerly in the Boursault Collection. Bought by Mr. Arteria. Now in the Gallery of Edmund Higginson, Esq.

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54. A Youth holding a Horse in a Stable. This is an early work by the master, and is evidently a portrait of a favourite steed.

$10\frac{3}{4}$ *in.* by $15\frac{3}{8}$ *in.*—C.

Formerly in the Boursault Collection.
Edmund Higginson, Esq.

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55. A Herd of Cows reposing. Thise nchanting picture offers a scene of the most simple description, and which none but an artist of consummate talents could render engaging. A group of six cows, of various hues, occupy the brow of some rising ground on the left of the picture, only one of which appears to be standing; the meadow is bathed by a river, a small portion only of which is seen; and in this part is seated a cow-boy, with his back to the spectator; from hence the eye looks over a flat country intersected by water, dotted with a few buildings and a windmill, and terminated in the extreme distance, by the faint indications of the town of Dort, and the square tower of its church. The fervid

glow of a summer's evening is diffused throughout the scene. This is a production of singular excellence.

2 *ft.* ¾ *in.* by 2 *ft.* 10¾ *in.*—P.

Sold in the collection of the late Count Perregaux, 1841, for 21,200 *fs.* and 5 per cent. (882*l.*)

Bought for the Baron Delessert, Paris.

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56. Two Peasants and a Woman conducting Mules, laden with household objects, on one of which the woman is seated. A richly varied country, under the appearance of a fine summer's morning. *See* description, No. 27, Vol. V.

Sold by the late Richard Forster, Esq., in 1835, for 1000*l.*

In the collection of Henry Bevan, Esq.

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57. A Halberdier saluting an Officer. On the foreground of a landscape, representing a view in the neighbourhood of the Rhine, is an officer on a white horse approaching the left side, while a soldier on his right is presenting his halbert in homage to his superior. A warm evening. An early production.

9¼ *in.* by 12 *in.*—P.

In the collection of Henry Bevan, Esq.

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58. Two Travellers halting at an Inn. One of the gentlemen has dismounted from a white horse, which is seen in a side view, feeding out of a sack held by a little boy; the other person is still on horseback, and is pointing to some distant object; they are followed by two dogs. The group is on the right of the picture near a house, only a small part of which is seen; and a cluster of trees forms the background. An early work.

8½ *in.* by 12 *in.* (*copper.*)

In the collection of Henry Bevan, Esq.

SUPPLEMENT

TO THE WORKS OF

JOHN VANDER HEYDEN.

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1. A View in the City of Cologne. The scene is distinguished by a church with a square tower, surmounted by a machine for raising materials; a second church with a spire is on the same side, surrounded by houses, and a large open square in front: from this place issues a street with houses on either side. A. V. Velde has embellished it with figures, consisting chiefly of two monks of the Cistercian Order, in conversation with a lady and a gentleman, near whom are a poor cripple, and a boy caressing a dog; beyond these is a cart drawn by a gray horse, in which are a woman and child.

This beautiful picture was formerly in the Gallery of Hesse Cassel, and was subsequently in the Palace of Malmaison.

12 *in.* by 14½ *in.*—P.

ow in the Hermitage Palace, St. Petersburg. Worth 400 *gs.*

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2. View of the Church and Adjacent Buildings at Mayence. Upon an eminence on the right, stands a small church of Roman architecture; beyond this is a house, which adjoins the great church, remarkable for its two towers at the angles. Among the many figures introduced by Eglon Vander Neer, are a woman with a child in her arms, and a little boy by her side; two gentlemen, one habited in black, the other in red, are walking together; and a little in advance of them is a poor cripple without legs. A lady leading a child is going

towards the church; and beyond her are several persons within a ground enclosed by a dwarf wall. This exquisite work of art, like the preceding, was formerly in the Hesse Cassel Gallery, from whence they were both taken by the French during the war.

1 *ft.* 2½ *in.* by 1 *ft.* 5½ *in.*—C.

In the Hermitage Palace, St. Petersburg. Worth 350 *gs.*

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3. A View on one of the Grachts at Leyden, distinguished by a church with a curious steeple; the body of the building, as well as the adjacent houses, are concealed by trees. A. Vander Velde has given additional interest to the piece, by the introduction of numerous figures, among which may be observed a sailor rowing a boat, containing a man and a woman; a man with a jug stands on the quay speaking to two men in a barge; and a woman with a child in her arms is close to the water.

1 *ft.* 4¾ *in.* by 1 *ft.* 8½ *in.*—P.

Formerly in the Hesse Cassel Gallery. Now in the Hermitage Palace. Worth 400 *gs.*

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4. View of Nimeguen, showing its walls, bastions, moat, and bridge. Among the several public buildings within its walls, are a church, and a convent, on a hill; and at the end of the wall, a chapel and a windmill. The figures which adorn it are by the pencil of A. Vander Velde, and consist of two gentlemen with canes in their hands, going towards a river, preceded by a man on a gray horse. An admirable picture.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P.

Exhibited in the British Gallery, 1835. Earl of Granville.

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5. View in the City of Cologne, representing a perspective view up a broad street, with an ancient gateway on the left;

beyond which is a building enclosed by a wall, and still farther is a church with a lofty square tower, surmounted by a machine to raise stones; and near this rises the slender spire of a church. The figures are from the pencil of Eglon Vander Neer, and consist chiefly of a woman sweeping the pavement, another approaching the gateway, a man standing alone, and three gentlemen in conversation near the wall. On the opposite side are a man and a woman walking together, and a woman seated under a tree. *See* No. 22, Vol. V., for same view.

1 *ft.* by 1 *ft.* 3 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, 1834, price 240*l.* Sold by auction in the same collection, 1837, 3050 *fr.* (122*l.*) Bought by the Writer, and sold to Charles Heusch, Esq. Exhibited, 1839.

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6. View of an Old Town (probably Nimeguen) situate on a Hill. Among the various buildings which meet the eye, is one with a high square tower, a tree grows at the side, and the lower portion of the hill is much broken and varied. In the opposite side, or left, the view opens to the distant scenery. This picture is farther distinguished by a boy climbing up a wall, on which another youth is already mounted, and a woman seated on the ground. The figures are by the pencil of A. Vander Velde.

1 *ft.* 9½ *in.* by 2 *ft.* 5¼ *in.*—P.

Formerly in the collection of the late Edward Gray, Esq. Sold by Mr. Buchanan.

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7. A View on the Gracht of a Town in Holland. The scene is distinguished from others by a single tree in the centre, and a bridge composed of one arch at the end of the Gracht. Among the figures which animate the picture, the most promi-

nent are a woman in black, with a child by her side, seen in a hinder view, and a man seated at the foot of a tree.

1 *ft.* 10 *in.* by 2 *ft.* $3\frac{3}{4}$ *in.*—P.

In the collection of Mons. Vanden Schrick, Louvain.

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8. A View of the Doelen, and the adjoining buildings, at Amsterdam. The former is remarkable for its round form surmounted by a cone-shaped roof. A row of fir trees grow on the adjacent Gracht, concealing the greater portion of the buildings. At a little distance on the right is a bridge, beyond which are seen a large house and other buildings.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

In the collection of Mons. le Baron Delessert, Paris.

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9. A View, representing a hilly site resembling the dilapidated fortifications of a town, the entrance to which is over a bridge composed of two arches, with an adjoining building forming the gate of entrance. A rapid stream rushes in gurgling eddies under the bridge, and flows along the foreground. A building with a square tower stands on the summit of a hill. The figures which enliven the scene are from the pencil of E. V. Neer.

1 *ft.* $5\frac{3}{4}$ *in.* by 1 *ft.* $11\frac{1}{2}$ *in.*—P.

In the collection of Monsieur le Baron Delessert, Paris.

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10. A View in a Dutch Town, with a row of trees concealing a great portion of a line of houses, which recede in perspective to the opposite side of the picture, where a distant glimpse of the entrance to the town is obtained. The figures, which are by the hand of E. Vander Neer, consist chiefly of an old man and a woman, who are coming together towards the front, and some poultry scratching at a hillock of rubbish in the centre.

In the possession of Mons. Gautier, Paris; price asked 3000 *fs.* (120*l.*)

11. A View in the city of Utrecht. The scene represents, on the left, an ancient building, with a shoemaker's stall under it, and adjoining is a handsome stone-built church with a tree in front of it: from hence the eye looks along a line of low trees, to a building resembling a cathedral. The pencil of Eglon Vander Neer has embellished the piece with a number of figures, among which, and the nearest to the spectator, are a woman supporting herself on a crutch, and two boys buying chestnuts of an old woman, who is taking them from a basket; beyond these are two Turks in conversation with a gentleman, and still more remote is a woman at a well. Description, No 58, Vol.V., improved

1 *ft.* 6 *in.* by 1 *ft.* 11½ *in.*

Exhibited for private sale in the collection of the Duchess de Berri, at Messrs. Christie and Manson's, 1834, price 600*l.*; not meeting a purchaser at that sum, it was sold by auction at Paris, 1837, for 10,340 *fr.* (414*l.*)

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12. A View in a Town in Holland, intersected by a canal. The place is distinguished, on the right, by an ancient building on pillars, beyond which is a line of houses, forming one side of the Gracht, with trees in front of them; from hence the eye is conducted to a church, with a cupola and towers. The opposite side is also composed of a line of buildings, fronted by trees. Adrian Vander Velde has introduced the figures, which consist chiefly of two girls shaking hands, while a third is approaching them; a little beyond these are two gentlemen and a lady. Two boats are on the water. This admirable picture is of the choicest quality.

About 1 *ft.* 8 *in.* by 2 *ft.*—P.

Exhibited in the British Gallery, 1835.

His Grace the Duke of Wellington.

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13. Mount Calvary. *See* description, No. 67, Vol. V.
Sold in che collection of Mons. Francken, Lokeren, 1838.
Bought by Nieuwenhuys, 5500 *fs.* and 10 per cent. (242*l.*)
Now in the collection of Charles Heusch, Esq.

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14. View of Low Eltham on the Rhine. The scene exhibits on the right a building with a tower and steeple, beyond which is a brick house, and still farther a church; from hence the landscape sweeps round to the opposite side, and bounds a piece of water. Eglon Vander Neer has introduced the figures; these chiefly consist of a young man and a woman in conversation, beyond whom are two women approaching; several other persons are also near the church.
1 *ft.* 4 *in.* by 2 *ft.* 1 *in.*—P.
In the collection of the Baron Nagel Van Ampden, Hague.

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15. A Religious Procession passing through a broad street or square of a town in Holland. *See* No. 77, Vol. V.
Sold in the collection of Sir Charles Bagot, K.G.C., by Messrs. Christie and Manson, 1836. 211 *gs.*
Bought by the Rev. J. Clewes, Manchester.

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16. A View in the Gardens of the Old Palace at Brussels. *See* description, No. 90, Vol. V.
Now in the collection of Mons. M. Martini, Paris.

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17. A View of a Large Open Place in a Town in Holland. This beautiful picture exhibits on the right a church, having three doors; the farthest of them has a portico of dark-coloured stone, which a woman is entering and two ladies are approaching; near these are two Carmelite priests, in conversation with a man. A cluster of low trees is at the extremity of the building, and still more remote are three

houses receding in succession. On the opposite side of the view are a large building, like a castle, and a fountain near it; and beyond these is a building, resembling a convent which extends half across the scene. In addition to the figures already noticed, is a man leading a little child by the hand, close to the front. The figures are by the pencil of A. V. Velde.

1 *ft.* 7½ *in.* by 1 *ft.* 10¼ *in.*—P.

In the collection of Mons. Le Baron Delessert, Paris.

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18. A View of the Old Stadt House and Adjacent Buildings at Amsterdam. This venerable building is remarkable for two large square towers and a piazza along the front. Among the numerous figures which embellish the scene, may be observed in the foreground a man driving a white horse, attached to the sledge containing bales of merchandise; two foreigners in conversation, and a man with a parcel under his arm; beyond these are a coach and horses, and towards the left is a man wheeling a barrow.

2 *ft.* 2 *in.* by 2 *ft.* 8½ *in.*—C.

In the collection of Mr. Van Loon, Amsterdam.

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19. The Half-way House. This Dutch scene may be recognised by a brick building on the left, having a sign projecting at the side, and situate on the bank of a canal, on which is a trecschut; a line of shrubbery bounds the view. A stream flows along the front ground, fenced by a high bank and camshuting on the right, where some pollard willows grow; and one of the same kind rises in the centre of the view. The figures, which are by A. V. Velde, represent two women, occupied washing linen in the stream; and behind them are two gentlemen in conversation. A fine clear day.

1 *ft.* 6 *in.* by 1 *ft.* 10½ *in.*—P.

Imported by Mr. Chaplin.

20. A View of a Handsome Church, of Roman Architecture, and adjacent buildings, supposed to be taken from the city of Luxemburg; adorned with numerous figures by A. V. Velde. This *chef d'œuvre* of the combined masters is distinguished by the richness and variety of its composition, and the exquisite beauty of its details. *See* description, No. 92, Vol. V.

$11\frac{1}{2}$ *in.* by $15\frac{3}{8}$ *in.* (*copper.*)

Sold in the collection of the late Count Perregaux, Paris, 1841; 17,003 *fs.* and 5 per cent. (672*l.*)

Bought for the Baron J. de Rothschild, Paris.

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21. View of a Handsome Château, of the Roman style of architecture, built of stone, and enclosed by a brick wall, surmounted by a stone balustrade adjoining a noble gate of entrance of a corresponding style. On the opposite side is a cluster of trees, concealing in part a building, apparently the porter's lodge. The pencil of A. V. Velde has given additional interest and value to this exquisitely finished picture, by the introduction of a variety of figures, of which the principal are a gentleman coming from the gate, followed by a domestic, and preceded by three dogs; a poor woman, with a child at her back, awaits his approach. On the farther side of the gate sits a gentleman on a fragment of architecture, putting a collar on a dog; two other dogs lie near him. A fine morning. Description, No. 87, Vol. V., improved. *See also* No. 21, which is probably the same picture.

1 *ft.* $7\frac{1}{2}$ *in.* by 2 *ft.* 3 *in.*—P.

Exhibited for private sale in the collection of the Duchess de Berri, 1834, price 360*l.* Sold by auction at Paris, 1837, for 5040 *fr.* (212*l.*)

In the collection of Charles Heusch, Esq.

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22. View in an Open Place of a Dutch Town, offering on the right a cluster of three houses, one of which is an inn,

with a sign, at which two travellers have alighted from their steeds, and are conversing with the maid; a third sits at the door of the house. At the end of the square are a church with an octagon tower, and some adjoining low houses, concealed in part by trees. On the left side of the picture stands a small house, with a fountain in front of it, at which a woman is getting water. A man with a wooden leg, a woman leading a child, and two monks, may also be observed in the streeet. These are by the hand of A. V. Velde. A fine evening.

$10\frac{1}{4}$ *in.* by $13\frac{1}{4}$ *in.*—P.

Formerly in the collection of the Baron Lockhurst.

Sold in the collection of Sir James Stewart, 1836, by Christie and Manson. 105 *gs.*

Exhibited in the British Gallery, 1836. E. W. Lake, Esq.

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23. View on the Dam at Amsterdam, showing a portion of the Stadt House, the New Church, and adjacent buildings. Eglon Vander Neer has adorned the scene with numerous figures, of which the most conspicuous are a woman seated at a stall, selling fruit to two children, a woman standing by, with a child in her arms, a boy trundling a hoop, and a lady and two gentlemen walking together. This is an exquisitely wrought production.

About 1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Formerly in the collection of M. Solerene, Paris, 1837, price 10,000 *fr.* (400*l.*)

Imported by Messrs. Smith. Sold on the Continent.

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24. View in the City of Utrecht, with a canal and a flight of steps in an angle descending to the water; on the same side is a row of houses receding in perspective, fronted by a line of trees. A clump of lofty trees occupies the centre of the view, and on the right are some houses, one of which has a sign. Eglon Vander Neer has embellished it with figures; they consist of a lady and a gentleman, a youth, and a child

approaching the spectator; a boy with a broom stands at the side, and two gentlemen in black are at the door of a house.

1 *ft.* 2¼ *in.* by 1 *ft.* 5¼ *in.*—P.

Sold in a collection, anonymous, by Messrs. Christie and Manson, 1836. 60 *gs.*

Bought by Mr. Norton.

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25. A View of the Exterior Walls of a Fortified Town, perhaps Nimeguen, and the surrounding country. The site presents a hill of considerable eminence, and of a broken form, on the acclivity of which, and at some distance from the foreground, is a wall of circumvallation; the chief buildings within the wall consist of a church with a spire, adjoining some houses. Two trees growing near the centre conceal part of the wall, around which browse three sheep and two cows; and close to the latter are a man and a woman. These are by the pencil of A. V. Velde.

8 *in.* by 9 *in.* (*copper.*)

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26. The Companion represents a view of the same town, and is composed on the right and front of a stone bridge, over which a gentleman is passing; from hence a road, skirted with trees, continues by a round tower and a house situate at the base of a hill. In this part are seen a lady and a gentleman on horseback, approaching; a building is also conspicuous on the summit of the hill. The opposite side of the picture exhibits the open country. These are highly-wrought works of the master, and are probably the same described Nos. 26 and 27, Vol. V.

In the possession of Mr. S. Woodin for sale, 1841, price 300*l.*

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27. View of the Entrance to the Town of Armesford, composed of a lofty archway, adorned with two square towers,

and the adjoining walls, against which on the left is a brick glacier, with two stone towers. Among the buildings within the wall, the most conspicuous is a church with a steeple, beyond which rise three pinnacles. The figures are by A. V. Velde, and consist of a man in a red coat, followed by a dog, a gentleman bestowing charity upon a poor woman seated by the wayside, a man angling in the moat, and a lady and gentleman; near the entrance, two men seated on a stone bench, and eleven others.

1 *ft.* 7 *in.* by 2 *ft.* 1½ *in.*—P.

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28. A View of the Ancient Palace and Courtyard at Brussels. The building occupies a large portion of a hill on the spectator's right, and presents, with its towers and its richly decorated doors and windows, a fine imposing antique appearance. A garden extends along the base of the hill to the opposite side, and is embellished with a fountain and a variety of shrubs. The figures appear to have been introduced by the elder Regemortar, and the foreground has also been assisted by his pencil.

About 1 *ft.* 6 *in.* by 2 *ft.*—P.

Exhibited at Antwerp, 1838. The property of Baron de Prèt.

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29. View of a Dutch Château, adorned with a turret, situate at the extremity of a park or field, in which a few sheep are browsing. The picture may be farther identified by a barrier in the foreground, near which are a gentleman on horseback, another on foot, with a gun on his shoulder, and several dogs; these are by A. V. Velde. The angle of a house, with a tree growing near it, is on the left.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

Exhibited at Antwerp, 1838. The property of the Dowager Ullens de Schooten.

30. View of a Church, with a spire and a lofty square tower adjoining (resembling the Oude Kirk at the Hague), and some modern-built houses at their base. A canal flows along the front of the scene, in which three boys are bathing, and some timber lies on the quay. A lady and a gentleman are going towards the church, at the door of which is a woman; these are introduced by A. V. Velde. On the other side of the picture are trees, beyond which are buildings. Painted in the artist's most finished style.

$11\frac{1}{4}$ *in.* by $13\frac{1}{2}$ *in.*—P.

In the collection of Mr. de Reus, at the Hague.

SUPPLEMENT

TO THE WORKS OF

JACOB RUYSDAEL.

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1. A WATERFALL near a Forest. This very capital picture exhibits a scene of unusual richness and beauty. The left and front is composed of rocky ground, intermixed with bushes and wild herbage, amidst which rises the bole of a silver birch; from hence the eye looks to a grove of oak and other trees, covering some rising ground, which occupies one half the scene; an infrequented road leads through the wood, on which are a man and a boy, standing in conversation with a woman, who is seated with a child in her arms. The opposite side presents, about the middle distance, a tranquil stream, gliding smoothly along some banks clothed with trees and bushes; and, approaching the front, falls in a wide cascade, divided in the middle by a rock, and, rushing in foaming masses on the foreground, rolls along in boiling eddies, carrying in its course a trunk of a tree. The landscape opens beyond the stream, and a cornfield in sheaves is perceived, beyond which are the indications of a village, a church, and two windmills. The only persons visible on this side, are a man and a woman, who are passing through a shallow part of the stream with a few sheep. The general effect indicates the evening of a fine day, accompanied by an approaching change of weather; masses of rolling clouds

having congregated over a large portion of the azure, from amidst which bursts a gleam of sunshine, which, gliding over the cornfield, spreads itself through the grove. This excellent picture, in addition to its being one of the largest works of the artist, is singularly grand and rich in its composition, combined with unusual clearness and brilliancy of colouring, and the most masterly execution; justly entitling it to the appellation of a *chef d'œuvre.* It was purchased about a century back on the Continent, by an ancestor of Sir Charles Blount, Bart., from whom it was bought by the Writer in 1836.

4 *ft.* 7½ *in.* by 6 *ft.* 4¼ *in.*—C.

Sold to Mr. Vander Hoop, Amsterdam, 1837, for 1450*l.*

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2. A View on the Y during a Stiff Breeze and an Overcast and Stormy Sky. This admirable work of the pencil exhibits with the most felicitous energy the effect of the prevailing gale on the surface of the waters, which roll and sparkle with silver foam in every direction. The vessels also bend gracefully to the breeze: these consist chiefly of fishing smacks, among which is one near the centre, scudding in a receding direction under a white main-sail, with a small boat attached to her stern. This picture may further be indentified by a jetty or breakwater of piles on the left, and a distant glimpse of the city of Amsterdam through the haze.

2 *ft.* 2 *in.* by 2 *ft.* 8½ *in.*—C.

In the collection of Earl Beverley.

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3. The Mill. View on a canal in Holland, with a large windmill occupying an eminence on the left, and a wood house near it; the canal extends along the foreground, and then winds round into the more distant landscape, and is lost by some rising ground; considerably remote from the

spectator are a village church and two high towers, backed by a line of low trees. A fresh breezy morning.

1 *ft.* 1 *in.* by 1 *ft.* 1½ *in.*—P.

In the collection of Earl Beverley.

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4. A Traveller reposing. The view represents a mountainous and richly-wooded country, composed, on the left, of a high hill, clothed with trees and divided by a hurdle fence; among them may be noticed an oak growing on a knoll, beyond which is a ruin. The scene is farther distinguished by a traveller, followed by two dogs, reposing on the sloping side of a hill, and a man, preceded by a dog, passing along a path in the foreground.

1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C.

In the possession of Messrs. Smith. Sold to an amateur at Paris.

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5. A Waterfall. This capital and very excellent picture represents an open hilly country, with a river gliding smoothly along the middle and left of the scene, and, approaching the front and centre of the view, is precipitated in three divisions between rocks, and falls in foaming volumes on the foreground; and thence rushes in gurgling eddies among fragments of rocks to the right of the picture, where it is bounded by a high hill of a broken and picturesque form, surmounted by a lone house and a pile of hewn timber; two men stand in conversation near the latter, and a third appears to be engaged measuring a log of wood. A line of bushy trees extend receding along the declivity of the hill to the centre of the view, where they blend with other trees, concealing a hamlet, indicated by the spire of a church; the summit of a tower may also be perceived beyond the tree on the acclivity of a hill. The left of the foreground is composed of a jutting rock, a few

stunted shrubs, and two stacks of hewn timber. A few streaks of lurid light in the horizon, denote the evening of a showery day, and masses of clouds still roll over the hemisphere, rendering, by their sombre hues, the foaming element more vividly brilliant. This picture, in addition to the admirable freedom and bland style of execution, has the advantage of being unusually clear in tone. *See* No. 216 of Vol. VI., and for size, read,

3 *ft.* 4¼ *in.* by 4 *ft.* 8 *in.*—C.

Bought by Messrs. Smith of the family of the late Baron Denon, at Paris, 1841.

Now in the collection of William Hornby, Esq., of the Hook, near Southampton.

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6. A View near the Ruins in the Neighbourhood of Haarlem. The scene exhibits a flat country, intersected by clumps of trees, and distinguished on the left by a bleeching ground, beyond which are some low small houses. The foreground is composed of sandy hills, varied by tufts of long grass; and a church is visible in the distance.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—C.

In the collection of Mr. de Reus, Hague.

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7. Bleeching Grounds in the Neighbourhood of Haarlem. The scene exhibits an extensive view over an open flat country, diversified with woods and cottages, and terminating by the city of Haarlem, whose noble church rises majestically above the houses. On the right of the foreground is a cluster of cottages, adjoining the flat bleeching meadows, bounded by a wood, within which is perceived a building with two turrets; masses of light fleecy clouds float over the upper hemisphere, and the agreeable alternation of sunshine and shade give beauty to the scene.

1 *ft.* 3 *in.* by 1 *ft.* 6½ *in.*—C.

In the collection of Earl Beverley.

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8. A Shepherd driving a Flock of Sheep. The landscape presents an open country, divided in the centre by a high road which leads over a bridge, and thence is lost in the distant scenery, where a large river is seen, on which are various ships; and on its banks are a house on one side, and a church on the other. Clusters of trees of rich and ample foliage, and the decayed trunks of others, adorn the left of the foreground. The figures which animate the piece, consist of a shepherd approaching with a flock of sheep, and some travellers crossing the bridge. The appearance of impending rain sheds a sombre hue around.

4 *ft.* 6 *in.* by 5 *ft.* 8 *in.*—C.

In the possession of Lady Cooper.

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9. A Shepherd driving Sheep. A woody landscape, with a pool in front and a forest on the right; a high road traverses the opposite side, on which are a peasant driving a flock of sheep, and a woman with a basket on her arm, leading a child by the hand. A log of wood lies on a bank in front.

1 *ft.* 8 *in.* by 1 *ft.* 10½ *in.*—C.

In the collection of Mons. Kalkbrenner, Paris, 1835, price 6500 *fs.* (260*l.*); since sold.

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10. An Old Fort. A view over a flat open country in the vicinity of Haarlem, rendered picturesque by a ruin of a fort, with its bastion and moat fringed with bushes and trees; on the right is a *porte de sortie*, beyond which is a church surrounded by trees; and more remote is a mill. The usual transition of sunshine and shade enhances the beauty of the scene.

1 *ft.* 4 *in.* by 1 *ft.* 5½ *in.*—C.

In the collection of Mons. Kalkbrenner, Paris, 1835, price 3000 *fs.* (120*l.*); since sold.

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11. The Sportsman. A sequestered woody scene, with a sedgy pond in front, on which are some wild ducks, and at a little distance is a sportsman firing at them; considerably beyond the latter is seen a huntsman pursuing a stag.

12 *in.* by 10 *in.*—P.

In the collection of Mons. Martini, Paris.

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12. A Waterfall. A wild and mountainous country, with a noble cataract rushing in two volumes between rocks on the front ground. The scene is more particularly distinguished by a man and a boy ascending a hill at the side. Described from a print by I. I. Strudt.

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13. A View on a River by Moonlight. The picture is distinguished by two boats lying near shore, beyond which are seen three men round a fire in the precincts of a forest. Described from a print by I. I. Strudt.

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14. A Landscape, representing a woody country, with a flat rustic bridge on the left, over a gurgling stream which flows along the foreground. The scene is farther remarkable, by two cottages in the centre, and a cluster of lofty trees growing on a bank beyond the bridge; in this part are seen, a peasant driving a flock of sheep towards a man and a woman, who are at the extremity of a winding road.

3 *ft.* 2 *in.* by 2 *ft.* 9½ *in.*—C.

Formerly in the possession of Mr. Emmerson.

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15. The Castle of Bentheim. This picturesque object is composed of a round tower and a square one, a turret, and other erections of strength, occupying the summit of a hill, whose base is adorned with bushy trees; above which, are

seen some cottages and a windmill. A road from the opposite side winds across surrounding plains, and a pond, fringed with weeds, is on the right of the foreground. Two men and a boy are on the road, and considerably beyond these is a lad driving a few sheep. Morning.

1 *ft.* 1¼ *in.* by 1 *ft.* 4 *in.*—C.

Sold by Messrs. Smith to Jas Johnson, Esq., Manchester, 1838.

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16. Bleaching Grounds. The view exhibits, on the right of the picture, high sandy hills, covered in part with verdure, and a few bushes and trees, which recede into the distance; a cottage, partly concealed by a jutting portion of the bank and an oak tree, is at the side, and a pond flows along the base of it. On the opposite side, and close to the front, is a man on a chestnut horse, leading a white one; they appear to have just quitted the water, and are ascending the bank, preceded by three dogs: these are by the pencil of Wouwermans. The foreground is broken and picturesque, and in a field serving for bleaching grounds, in the second distance, are people tending the linen. The church of Haarlem is seen in the distance. Painted with a free pencil, and a crisp and sparkling touch.

1 *ft.* 8¾ *in.* by 2 *ft.* 2½ *in.*—P.

Imported by Mr. Chaplin, 1840.

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17. A Waterfall. The view represents a scene of unusual variety and extent, exhibiting on the left of the picture, a mountain of a broken and varied form, having a fence of paling at the side of a precipice, near which browse a few sheep; beyond these is a woodman's hut, with timber in front of it; another cottage is seen amongst trees higher up on the hill, and a third house is on a lower acclivity at the side, from hence the eye descries a road, leading from the

valley to the top and extremity of the mountain, on which are discerned three travellers. On the opposite side is a fourth dwelling, above which rises a thick wood and the spire of a church. The centre of the scene is occupied by a river, which falls in foaming eddies amongst stones, and flows gurgling along the whole of the foreground. Two large masses of rock divide the current, and three sticks of timber lie on a bank at the side. This is a well-studied and carefully finished picture. Signed, and dated 1661.

2 *ft.* 6 *in.* by 2 *ft.* 8¼ *in.*—C.

Imported from Paris, 1841.

In the possession of Mr. Chaplin.

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18. Cottage Scenery. This picture is composed on the right of two old cottages and the gable end of a third, situate on some rising ground, and having a part of a reed fence in front of the nearest, and some faggots concealing a portion of another. A pond flows along the foreground, and two stumps of trees, together with some wild herbage, give picturesque effect to its bank.

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19. (The Companion.) A Landscape, representing a rural scene, consisting of a dilapidated cottage on the bank of a river, and some bundles of reeds lying near it; an old pollard willow grows on its bank. Three persons are seen on a barren hill in the distance. Described from the prints etched by Primavisi.

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20. Peasant driving a Bull through a River, on the right of which are a cottage, a wood hovel, and a few trees. A man, followed by a dog, is near the house. Barren hills form the boundary of the river. Described from a print engraved by Duplessi Berteau.

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21. A Waterfall. The view exhibits a mountainous country with a castle on the acclivity of a rocky hill, in the middle distance. A stream flows along the base of the mountains towards the front ground, and is there precipitated in foaming masses. Two oaks rise from a bank on the left, whose trunks cross each other. Beyond these is a small opening between the hills, through which is seen the distant mountains. Three men are on the farther side of the stream, and a fourth is in the boat.

2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

Imported by Mr. Chaplin from Copenhagen.

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22. A Landscape, composed on the right of a thick wood, along the skirts of which is a road over some rising ground, which a man and a boy are passing; and a third person is in advance of them, with a stick on his shoulder; and still more remote are two others. On the opposite side is a stream, with a clump of trees on its banks. Described from a print by F. Kettner.

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23. A Waterfall. This capital picture exhibits a wild and mountainous country, with an immense cataract, which rushes with impetuosity between two rocks, and falls foaming along the whole of the foreground, amidst spars of wood. The surrounding hills are clothed in part with trees and bushes, and on the summit of a distant mountain is a church with a tower; a steeple also rises above a clump of trees in the centre. The figures which tend to the interest of the scene are a man and a girl driving a flock of sheep along the side of a hill, and three peasants are seen in the distance. An excellent production.

About 3 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C.

Exhibited in the British Gallery, 1835. Sir R. Wigram, Bart.

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24. A View on the Maes during a Strong Gale, and the appearance of a subsiding storm. In the centre is a fishing boat, with a triangular sail, scudding before the breeze; a similar vessel, bending to the gale, is on the right; a third is beyond it; the city of Rotterdam is seen in the distance. A heavy surf breaks on the coast among piles, and the white spray sparkles along the dark waves. This highly classical work of the master merits the warmest commendations.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Exhibited in the British Gallery. Robert Vernon, Esq.

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25. A Waterfall. The country here presents the usual wild and mountainous aspect so often described, and the flood rolls over a dam from the left of the picture, and gurgling in rapid eddies amidst large stones and spars of wood, spreads over the whole of the front ground, bounded on the left by a rocky elevation. A cottage, partly concealed by trees, is on the acclivity of a hill; and a church with a tower is on the summit of it. A man and a woman are near the house, and three men are in the centre of the view.

About 2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C.

Exhibited in the British Gallery, 1835. The Earl of Lonsdale.

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26. A View in the Environs of a Forest, under the appearance of a cool evening. On the right is a road leading into the wood, at the side of which stands a woman and a child conversing with a traveller, who is seated. A pond extends along the centre, and from hence the eye looks over some flat meadows, bounded by a few trees. A trunk of a tree lies on a bank in front, and its stump still remains in the ground.

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27. (The Companion.) A Landscape, representing a hilly scene, abounding with trees, and distinguished by a cottage

on some rising ground on the right, approached by a path up a hill, having a stone wall at its side, and an elder tree growing against the house; a second cottage is farther on, and two oak trees stand near it. On the opposite side is a pond, beyond which are two persons in conversation. Both this and the companion have the sombre hue of rainy weather.

1 *ft.* 8 *in.* by 2 *ft.*—C.

In the collection of the Earl of Burlington.

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28. A View on the Coast of Schevening, during a fresh breeze, and the appearance of approaching rain. The lofty ridges of sand called the Dunes, peculiar to that coast, rise on the left, and extend receding into the distance, forming a boundary to a wide beach, over which are distributed a number of persons. Of these a group, composed of two men, a woman, and a child, is close to the front, and near them is a lady in black, going towards a gentleman. Nearer the sea are two fishermen wading through a pool. Beyond these lie two smacks, drawn up on the beach; and still more remote may be counted five other vessels. On the opposite side, the eye looks over a wide expanse of sea, in a distant part of which is seen three ships. An admirable work of the master.

2 *ft.* 9 *in.* by 3 *ft.* 6 *in.*—C.

Exhibited in the British Gallery, 1836. The Earl of Carlisle.

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29. A Waterfall. The composition exhibits, on the right, a large mill, composed of three separate buildings, connected by machinery, and situate at the base of a lofty hill and verge of a river, which flows along the front, and thence extending to the left, is lost in the distance. Among the figures which tend to identify the picture, are two women washing linen, a man with a basket on his head, another stooping to take up a basket, and a boy. The rest of the persons are on the bank of the river.

2 *ft.* by 2 *ft.* 5 *in.*—C.

Imported by Mr. Chaplin, 1836.

30. The Angler. A landscape, representing a hilly and richly-wooded country, divided in the centre by a river, which flows along the base of a hill, and is lost in the distance. A wood, composed of oak and other trees, extends from the right over two-thirds of the scene. Upon some rising ground on the left are a few straggling trees, among which is an old elm of scanty foliage; and at the base of this stands a man, whose companion is in the middle of the stream, angling. The appearance is that of a fine evening.

1 *ft.* 9¼ *in.* by 2 *ft.* 5 *in.*—C. on P.

Formerly in a small collection made by the late Duc de Berri
Imported, 1840, from Paris, by Mr. Hume.

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31. A Herdsman driving Cattle. A view over a hilly barren heath, bounded in the distance by a line of low trees, and varied by gleams of sun and the yellow hues of a clayey soil. Upon a high road over a steep hill in the foreground is a herdsman, with his back to the spectator, driving before him up the hill three sheep and a cow; beyond these are a man and a boy. Painted with a fine full pencil of colour, and adorned with figures by A. V. Velde.

1 *ft.* 2 *in.* by 1 *ft.* 9¼ *in.*—P.

Formerly in a small collection made by the late Duc de Berri, and imported from Paris by Mr. Hume, 1840.

Bought by Mr. Chaplin.

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32. Cavaliers watering their Steeds. This capital picture exhibits an extensive view over a fine open country, divided by a winding river, in which three travellers are watering their horses, and one of their steeds is drinking; here also are two men angling. Clumps of aged oaks and other trees grow on a rising ground, forming the right bank of the river, on which lie some felled trees; and near a rustic bridge are several boys bathing. A high road and branching pathways

appear to lead to cottages among trees. The principal figures are by Wouwermans.

5 *ft.* by 6 *ft.* 7 *in.*—C.

Bequeathed by the late Sir John Erskine, to the Museum, Edinburgh.

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33. A Waterfall. A hilly country, divided in the centre by a river, which falls in a gentle cascade, and spreads in gurgling eddies along the foreground, amidst large stones. The left is composed of high jagged hills, at the base of which, and near the stream, is an old thatched cottage; a clump of trees grows on a rocky eminence near it; still more remote are a few sheep browsing on the top of a hill. The scene is farther identified by a woman seated under a shed. A highly pleasing example of the master.

1 *ft.* 5½ *in.* by 1 *ft.* 9 *in.*—C.

Imported by Mr. Chaplin, 1836.

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34. A Watermill. A woodcutter near a fallen tree. *See* description, No. 48, Vol. VI.

Now in the collection of Mr. Vander Hoop, Amsterdam.

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35. A Woman nursing a Child. A landscape, composed, on the left, of clusters of oak and other trees, extending across two-thirds of the scene. On this side are a woman seated, with an infant in her arms, and a man at her side looking at the babe. Another man, with a load on his back, and two children at play, are on some logs of timber; these appear to be by the pencil of Van Lundens. The opposite side opens over a hilly country, in which is seen a herdsman tending cows and sheep.

2 *ft.* 6 *in.* by 3 *ft.* 2 *in.*—C.

Exhibited in the British Gallery, 1837. Sir Robert Price, Bart.

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36. A Landscape, composed of a hillock partially covered with vendure, and with clusters of trees and bushes growing along its summit. This extends over a great part of the picture, leaving an opening on the left, through which is seen the distant barren country. An early work of the master.

11½ *in.* by 12 *in.*—P.

Exhibited in the British Gallery, 1837. C. T. Tower Esq.

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37. A Road Scene. The view represents a high road, furrowed with deep ruts, winding over some rising ground between clusters of lofty trees and bushes. On the right are two logs of timber lying among herbage; the view from hence extends over some rugged land to a cottage among trees. The only person visible is a man by the roadside. An early production.

14 *in.* by 11 *in.*—P.

Exhibited in the British Gallery, 1837. Sir H. Taylor, G.C.B.

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38. A Landscape, exhibiting on the right a large clump of trees on the summit of some rising ground; among them is a decayed oak with yellow foliage. Near this object is a woman holding a boy by the hand, standing in conversation with a man, who is seated. The receding country is undulated, and clothed with abundance of trees. A cloudy day.

About 2 *ft.* by 2 *ft.* 6 *in.*—C.

Exhibited in the British Gallery, 1837. C. T. Towers, Esq.

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39. A Waterfall. The subject, as usual, exhibits a mountainous country, with a cataract divided in the middle by a jutting rock, and falling in white foam, spreads along the foreground. On the right is a rugged bank, surmounted by the leafless trunk of a beech tree. Beyond this, the eye looks over the stream to a mountain thickly clothed with

bushy trees, amidst which rises the tower of a castle. On the left is a clump of trees on an eminence, and an infrequented road near it, on which are a man and a boy, with their backs to the spectator; a third person is seen beyond them. Evening.

2 *ft.* 3 *in.* by 1 *ft.* 9½ *in.*—C.

Sold in the collection of Thomas Clutterbuck, Esq., by Messrs. Christie and Manson, 1837. 95½ *gs.*

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40. Cows watering. The scene here exhibits a well-wooded country, with a pool of water in the foreground, in which are some cows. Clusters of lofty trees rise majestically in the second ground, and a castle, composed of a square tower, is seen in the middle distance. On the right are perceived a few fishing boats, and in the extreme distance is caught a glimpse of the sea. Masses of rolling clouds partially obscure the hemisphere, from amidst which breaks a transient gleam of sunshine, which lights up the middle of the scene. The cattle and figures are by Vander Velde.

2 *ft.* 10 *in.* by 3 *ft.* 9 *in.*—C.

In the collection of Lord Carrington.

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41. A Traveller watering his Steed. A landscape, representing an open hilly country during harvest time. Upon a road leading through the centre of the scene are two men on horseback, one of whom, mounted on a roan horse, is letting his steed drink at a pond in which are two children; the other traveller, riding a white horse, is in conversation with a man on foot. A thatched alehouse, from which a flag is flying, stands on an eminence in the right. The figures are by the pencil of Woumermans.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.

Now in the collection of the Baron Nagel Van Ampden, Hague.

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42. A Winter Scene in Holland. The composition is distinguished by a windmill erected on a pile of old brick-work, having an archway under it. A cottage of a square form stands in the centre of the view, and considerably beyond it is a large building under repair, with scaffolding round it. The whole of the country is submerged in snow, and the clouds still indicate another fall. Admirably painted.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—C.

In the collection of the Hon. Long Pole Wellesley, Brussels.

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43. View on a River in Holland. *See* description, No. 80, Vol. VI.

Sold in the collection of M. de Calonne, 1795. For "100 *gs.*" read "165 *gs.*"

Again, in the collection of Ralph Fletcher, Esq., 1838, by Messrs. Christie and Manson, 101 *gs.*

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44. View on the Brill River (or perhaps one of the branches of the Zuider Sea), under the appearance of a strong breeze and impending rain. On the right of the picture is a Dutch coaster, with four men on board, approaching under a red main-sail, and a pennant flying at the stern. A little retired from this, and more towards the left, are two other vessels, of a similar description. A long sand-bank shows itself on the opposite side, over which, and on other shoals, the sea beats in foaming breakers. Three fishermen are on the bank, and near is a Dutch lugger tacking under main and fore-sails. More remote is a frigate riding at anchor; and a town is faintly perceptible in the distance. The wide expanse of the dark waters is occasionally varied by bursts of light, breaking through the wind-riven clouds, and also by the white foam which sparkles on the crests of the waves, rendering the surrounding gloom more palpable. This, like

other works of a similar description, evinces the true poetical feeling of the artist, when delineating scenes affecting the soul.

3 *ft.* 3 *in.* by 4 *ft.* 3 *in.*—C.

Sold in the collection of De Heer Van Eddekinge, Amsterdam, 1838; 4700 *flo.* and $7\frac{1}{2}$ per cent. (420*l.*)

Bought by Messrs. Smith, and sold to A. Fountain, Esq., 1839.

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45. A Peasant driving a Flock of Sheep. The view represents a hilly scene, with a rustic bridge in the centre, connecting two high banks, between which glides a stream, that flows along the foreground. An old oak grows on a bank on the right, beyond which stands a thatched cottage. The left of the picture is composed of bushes and trees on some rising ground, amongst which is the stump of a birch; in this part is a shepherd, who has just crossed the brook, and is driving a flock of sheep up the side of the bank. An overcast sky, and gloomy aspect.

1 *ft.* 2 *in.* by 2 *ft.* 2 *in.*—C.

Fomerly in the possession of Mons. E. Leroy, Brussels; price 5000 *fr* (200.)

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46. A Waterfall. The view is wholly composed of rocky mountains, along the base of which flows a turgid stream whose dark waters roll in foaming volumes from the right of the picture to the opposite side, impeded near the centre by a fragment of a rock. Beyond this object the eye looks to a lofty pine tree and the stump of another, which rise from the surface of a barren rock, which the waters appear to have rent from the adjacent mountain, and formed a channel through which they flow and join the main body. In a direct line from hence are some houses at the base of the hill; a castle is also faintly perceived on the summit of a mountain

on the opposite side. This capital production is painted in a broad, free, and masterly style.

4 *ft.* by 4 *ft.* 2 *in.*—C.

In the possession of Mr. De Lille, Amsterdam, price 5000 *flo.*

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47. Waterfalls. The scene exhibits a hilly country, with a fall of water on either side; that on the right is supplied by a stream which flows between high banks, and under a rustic bridge; the other stream is divided by a rocky elevation, and the fall is feeble. The waters of both falls mingle in eddies on the front ground. The second distance is diversified with flax and other fields, beyond which is a lofty hill, whose sides are thickly studded with young oak trees and bushes, which conceal in part several cottages; but of these the nearest stands at the base of the hill, and is entirely seen. The summit of a snow-capped mountain is visible above the woody hill. A man and a woman in conversation are on the bridge, and another man, with a wallet on his shoulder, is approaching from the left. The appearance is that of a fine day. This is a carefully wrought work of the master.

About 2 *ft.* 6 *in.* by 3 *ft.*—C.

Exhibited in the British Institution, 1841. Lord Crew.

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48. A Waterfall. On the left is a man standing on the declivity of a bank, angling, and another is directing a female the path over a wooden bridge. *See* description, No. 195, Vol. VI., and for size, read,

2 *ft.* 8¼ *in.* by 3 *ft.* 3 *in.*—C.

Purchased by Mr. Arteria, with the Boursault Collection, for Edmund Higginson, Esq.

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49. A Landscape, in which is introduced a shepherd conducting his flock over a wooden bridge towards a wood. *See* description, No. 130, Vol. VI., and for size, read,

1 *ft.* 5½ *in.* by 1 *ft.* 8¾ *in.*—C.

In the collection of Edmund Higginson, Esq., Saltmarsh Castle.

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50. A Waterfall. The scene exhibits a mountainous country, with a cascade rolling in foaming masses on the foreground, and clusters of trees growing luxuriantly on the surrounding hills. A château or castle, with a large round tower, situate in a valley considerably beyond the fall, serves more particularly to identify the picture.

About 2 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—C.

Collection of Mons. Biré. Sold in Paris, 1841; 5260 *fs.* (210*l.*)

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51. A Waterfall. The stream here glides between two mountains, and then falls in a cascade over trunks of trees, and rolls along the front ground. Three logs of timber lie on a bank on the left, beyond which is a lofty hill, surmounted by two pine trees. The opposite side is composed of a rocky mountain, clothed in part with bushes, amidst which rise two other pine trees; and on its summit is a rustic habitation. This is a vigorous and well-finished production.

2 *ft.* 2 *in.* by 1 *ft.* 9½ *in.*—P.

In the collection of Baron Nagel Van Ampden, Hague.

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52. Bleeching Grounds. A view over a flat country, interspersed with woods, and terminating in the distance by the city and church of Haarlem. On the right of the picture are five small cottages, which recede in succession from the spectator; in front of this is spread a quantity of linen to

bleach. Light fleecy clouds float serenely over the upper hemisphere, and give diversity of hue and effect to the surrounding scene.

1 *ft.* 5 *in.* by 1 *ft.* 3 *in.*—C.

In the collection of the Baron Nagel Van Ampden, Hague.

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53. A View over a Hilly Moor or Heath, divided in the centre by the rugged road, which descends from the foreground into a dell, and thence continues up a steep ascent, and is lost on the summit of the hill. The road is protected on the left by a rude fence of boards, which are partly concealed by bushes; and the surface of the surrounding hills is covered with heath and wild herbage. The only person visible, is a peasant in a red jacket, who is mounting the road towards the foreground, preceded by a dog. The aspect is that of early morning, and the sun breaks brightly over the tops of the hills. There is no example from the pencil of the master in which nature is more faithfully portrayed, than in this little picture; simple in its composition, but executed with a zest and spirit, and a rich impasto of colour, that must ever render it acceptable to the refined connoisseur.

1 *ft.* 2½ *in.* by 1 *ft.* 7½ *in.*—P.

Purchased by the Writer, at Paris, 1835, for the sum of 3200 *fs.* (128*l.*)

Sold to Charles Brind, Esq.

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54. A Cavalier on a Gray Horse, and a soldier on foot arriving. *See* description, No. 103 p. 34, Vol. VI.

Sold by auction in the collection of the Duchess de Berri, Paris, 1837, for 8400 *fs.* (336*l.*)

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55. A Waterfall. *See* description of this superb picture, No. 178, Vol. VI.

Sold in the collection of Lord C. Townshend, 1833. 724*l.* 10*s.*

Bought for the Right Hon. Sir R. Peel, Bart.

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56. A View on the Hollands Deep during the prevalence of a strong breeze and a rolling sea. This admirable picture exhibits on the left a breakwater, composed of planks and piles, against which the waves dash with tremendous force, scattering abroad foaming masses of dazzling spray, and regurgitating in trembling eddies along the front. Beyond a dark shadow extending along the centre, are two coasters, one of which, with a red main and a white fore-sail, is dashing along with a fair wind; the second is more distant, and on a different tack, bending to the gale. A distant town, with a church, is faintly descried on a line of low coast, which forms a boundary to the scene. The hemisphere is nearly covered with broad masses of clouds, tinged with the glow of an autumnal morning.

1 *ft.* 6 *in.* by 1 *ft.* 9¾ *in.*—C.

Sold by Mr. Grittin, 1841, for 200*l.*

Now in the collection of William Theobald, Esq.

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57. View of a Ruin and a Cascade of Water. *See* description, No. 282, Vol. VI.

Formerly in the collection of George Watson Tayler, Esq., and now in that of Charles Cope, Esq.

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58. View over a Flat Country, divided by a winding road, on either side of which are cornfields, and in the distance are seen the tower of a church and a windmill. On the right of the foreground are a woman seated under shelter of some paling, and a man standing by her; a little retired from these is a traveller approaching on the road, and beyond him are a woman and child. A gleam of sunshine tends to cheer the monotony of a cloudy day. An admirable production.

1 *ft.* 4½ *in.* by 1 *ft.* 4 *in.*—C.

Exhibited in the British Gallery, 1837. The Earl of Burlington.

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59. An Overshot Watermill, with its sluice and an adjoining house. *See* descripton, No. 111, Vol. VI.

Sold in the collection of Mons. Francken, Lokeren, 1838, for 8030 *fr.* (321*l.*)

Bought by Mr. Nieuwenhuys, and sold to Charles Brind, Esq.

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60. View of the Stadthouse, and surrounding building, at Amsterdam. *See* description, No. 112, Vol. VI.

Sold in the collection of Mons. Francken, 1838. 3547 *fs.* (134*l.*)

Bought by Mr. Chaplin.

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61. A Man and Woman crossing a Rustic Bridge. The view represents a mountainous country, with a mass of lofty rocks on the right, whose sides and summits are thickly clothed with umbrageous trees, amongst which is a dead and leafless beech. Close to the side is a rustic bridge over a deep chasm in the rocks; through this flows a rippling stream, which falls into a pool beneath, and extends to the foreground. On the opposite side the scene opens over a barren country to the distant mountains. The only persons visible are a man and woman crossing the bridge. The sombre hue of evening prevails.

About 3 *ft.* 5 *in.* by 4 *ft.* 1 *in.*—C.

Exhibited in the British Gallery, 1839. Sir T. Baring, Bart.

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62. (The Companion.) The Vista, or Charcoal-burners. A forest scene, with a high road on the left leading through a thick wood, whose overhanging boughs form a pleasing vista. Upon a knoll on the opposite side, stands an old and leafless oak, beyond which are peasants occupied charring wood. In the distance may be observed a windmill on a hill. This picture may be further identified, by a man and a boy passing along the road.

About 3 *ft.* 3 *in.* by 4 *ft.* 3 *in.*—C.

Exhibited in the British Gallery, 1839. Sir T. Baring, Bart.

63. Peasants fording a Stream. The scene exhibits the environs of a forest, divided in the foreground by a road, which winds round a pond, and is then overflowed by a portion of the water; through this a man and a woman are passing. In the opposite side of the picture are four sheep and a lamb near an oak, at the foot of which lies the trunk of a tree.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—C.

Exhibited in the British Gallery, 1837. C. T. Tower, Esq.

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64. A Forest. This capital picture exhibits a scene of singular grandeur and imposing effect, under the appearance of autumn. On the left are clusters of lofty oak and other trees of various hues, amongst which, and close to the front, stands a leafless beech, and the trunk of another lies amidst bushes at its base, and in a pool of water, flowing in the centre through the forest. The right of the picture is composed of high rugged banks, varied with stumps and the tortuous roots of trees, and surmounted by a clump of bushes. On the farther side of an old oak growing on the margin of the pool, may be descried two sportsmen, watching their dogs while in pursuit of a hare swimming through the stream. Abundance of bulrushes and other aquatic weeds grow on and around the stagnant pool, at the farthest extremity of which the eye encounters the distant sandy dunes of Holland. Painted in the master's most energetic style.

4 *ft.* 9 *in.* by 3 *ft.* 6½ *in.*—C.

Purchased privately by Messrs. Smith, 1842.

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65. The Ruin. A landscape representing a woody scene, distinguished by the ruins of a building standing on an eminence, a little retired on the left, backed by a wood: near

this object are two men, one of whom is seated sketching the ruin. A gurgling stream flows along the foreground, over which hangs the foliage of an oak tree. This is an early production of the master.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—C.

Sold in the collection of W. Hastings, Esq., 1840, by Messrs. Christie and Manson. 122 *gs.*

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66. A View in the Environs of a Forest. This admirable picture is composed, on the left, of a high road, leading in a winding direction through a wood, which extends over a great portion of the scene: a man and a woman are seated at the side of the road near the foreground, and a man stands by in conversation with them; at a little distance beyond these is a traveller approaching, followed by a dog, who has just passed a plashy part of the road; two other persons are seen near a vista in the wood, adjacent to which is perceived the steeple of a church. Painted in the artist's finished style and best period. Engraved in the Choiseul Gallery. *See also* notice, No. 26, Vol. VI.

1 *ft.* 9¾ *in.* by 2 *ft.* 4 *in.*—C.

Imported by Mr. Fradel, 1840, and bought by Mr. Pennel, from whom it was purchased by Messrs. Smith.

Now in the collection of William Theobald, Esq.

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67. A Waterfall. This excellent picture may be known by a handsome house, with a terrace and dome top, standing on an elevation in the centre of the view, and on the farther side of the water. *See* description, No. 7, Vol. VI.

Sold in the collection of the Hon. Lady Stuart, by Christie and Manson, 1841. 330 *gs.*

Bought by Mr. Norton.

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68. A Landscape, represented under the appearance of winter, with snow on the ground. A cottage and a few trees ompose the subject.

69. (The Companion.) A Landscape, divided by a road, on either side of which are clumps of trees, concealing in part a rustic building. A summer scene.

1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—P.

In the collection of Madame Hoffman, Haarlem.

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70. A Waterfall. The view represents a hilly country, with a river on the right, which flows placidly through the middle, and thence falls in two divisions among rocky fragments on the left, and gurgles along a portion of the foreground. A long rustic bridge composed of planks is thrown across the fall, supported in the centre and on either side by huge stones; the receding landscape is well wooded, and the opposite side gives an open view over a wild moor, on which are seen two cottages. A man with a bundle on his back is crossing the bridge, and three persons are on the bank of the river. The general effect is that of rainy weather.

2 *ft.* 5½ *in.* by 3 *ft.* ½ *in.*—C.

Sold in the collection of John Dean Thompson, Esq., by Messrs. Christie and Manson, 1838. 256 *gs.*

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71. A Waterfall. This picture is distinguished from others by a peasant driving a few sheep over a rustic bridge, and a man and a woman crossing another bridge, the latter of whom has a bundle on her head; the other portions of the scene correspond so nearly with some already described, that it admits of no decided identification. Imported from Germany by Mr. Murch, 1836.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—C.

Sold in the collection of Charles West, Esq., 1835.

Now in the collection of Mons. Vander Schrick of Louvain.

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72. A Waterfall. This capital picture exhibits a scene of unusual grandeur and striking effect. On the left are a lofty pile of rocks, whose sides are covered in part with bushes, and the summit crowned with clumps of pines, and a building with a Roman tower. A road winds round the base of these rocks, and is lost in a cavern at their side; here a traveller with a bundle at his back, preceded by a dog, is seen approaching, and four persons, two of whom are seated, are in conversation. A river in the centre of the view appears to glide from the farther side of the rocks already noticed, and is precipitated in three divisions between fragments of rocks, and falls in foaming masses into a stony bed, gurgling along the foreground. Three spars of timber lie on the left, and from hence the eye looks over a woody hill to the tower of a church. A few cottages are situate on the bank of the river, beyond which appears a succession of mountains. A fresh morning. Painted in the artist's firm and vigorous style, and in his best period.

2 *ft.* 3½ *in.* by 2 *ft.* 10 *in.*—C.

Sold in the collection of De Heer Mynders, Amsterdam, 1838, for 4400 *flo.* and 5 per cent. (385*l.*)

Bought by Messrs. Smith, in conjunction with Mr. Chaplin.

In the collection of J. M. Openheim, Esq.

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73. A Watermill. *See* description, No. 142, Vol. VI.

Sold by Mr. Brondgeest to Mr. Vander Hoop, Amsterdam.

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74. A Shepherd with his Flock passing a rustic bridge over a gentle cascade. *See* description, No. 172, Vol. VI.

Sold in the collection of Sir C. Bagot, K.G.C., 1836. 70 *gs.*

Bought by Lord Francis Egerton. Bridgewater Collection.

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75. A View over a Flat Valley divided by a Brook which falls in a gentle cascade on the foreground; a high hill

clothed in part with trees, and having a church and a house on its acclivity, and a mill and a tower on its summit, forms the boundary of the view. A tree grows close to the left side.

About 10 *in.* by 12 *in.*—P.

Exhibited in the British Gallery, 1840. W. Evans, Esq.

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76. A Waterfall. This capital picture resembles in its composition several already described; the foaming cataract is divided in the middle by a rock, and is bounded on either side by high rocky grounds; those on the left are adorned by a lofty pine tree, and connected with other hills, sweep round receding, and form the limits to the river which supplies the fall. On the right of the picture lies a fallen fir tree, beyond which are seen two men busy with timber which lies scattered on a sloping field, at the extremity of which is a mountain clothed with three pine and other trees. Two cottages are in the centre beyond the river. This picture strongly evinces the near approximation which occasionally occurs in the works of Ruysdael to those of Everdingen.

About 3 *ft.* by 3 *ft.* 10 *in.*—C.

Exhibited in the British Gallery. The Earl of Lichfield.

Sold by Mr. G. Robins, 1842; 560 *gs.* Bought by S. Bond, Esq.

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77. A Sea View during a Brisk Gale, and under the appearance of rainy weather. On the right is a line of piles which appear to form the entrance to a creek, from which a smack has issued, and is scudding under a press of sail towards the opposite side; a second vessel of a similar description, but smaller, is beyond her, and a ship in full sail is seen in the distance. The steeple of a church and several small craft are faintly perceived on the horizon. An admirable specimen.

About 1 *ft.* 7½ *in.* by 2 *ft.* 3 *in.*—C.

Exhibited in the British Gallery, 1840. And. Drummond, Esq.

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78. The Mill. This pleasing little picture represents a view on a river, which extends the whole length of the scene, and the principal object which here meets the eye is a small red-tiled house, surrounded with bushes and surmounted by a windmill.

About 10 *in.* by 13 *in.*—P.

Collection of Mons. Dubois, Paris, 1840; 3102 *fs.* (124*l.*)

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79. The Corn Field. The scene exhibits an open flat country, with a stream along the foreground, and the ruins of a bastion and tower on its banks; in the distance may be descried a village, and the steeple of a church rising above some trees.

About 1 *ft.* 5 *in.* by 1 *ft.* 4½ *in.*—C.

Collection of Mons. Dubois, Paris, 1840; 3500 *fs.* (140*l.*)

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80. Harvest. The composition of this excellent picture offers, in the near ground, a broad hill, the greater portion of which is covered with ripe corn; some of it is in sheaves, and the rest a labourer is reaping. Upon a winding path which divides the field is a peasant approaching. A road, of a loose and sandy soil, passes along the foreground, and the view is bounded by a few bushy trees and a hedgerow. The aspect of a fine day gives a peculiar charm to the scene.

1 *ft.* 4 *in.* by 1 *ft.* 6 *in.*—C.

In the collection of the Baron Verstolk de Soelen, Hague.

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81. A View in the Environs of a Wood, intersected by a chalky road, on which are a black pig, and a peasant driving two cows. The trunk of a tree lies across the road in front, and a reed fence is on the left. A vigorous production.

1 *ft.* 4½ *in.* by 1 *ft.* 7½ *in.*—P.

In the collection of Mr. Rombouts, Dort.

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82. A Winter Scene. The composition offers a thatched cottage (only part of which is visible) with two casks near it, and a frozen canal, covered with snow, extending along the foreground; and at some distance off are a cluster of cottages and the tower of the village church. The figures which animate the scene consist of three men standing in conversation near a cask, and a fourth is beyond them.

1 *ft.* 4¼ *in.* by 1 *ft.* 6½ *in.*—C.

In the collection of Mr. Rombouts, Dort.

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83. A Waterfall. This beautiful picture represents a more open scene than usual, with a stream gliding tranquilly along the second distance, and falling in a cascade between rocks on the centre of the foreground; four logs of timber lie on a bank on the right; from hence is seen a road leading over some rising ground, and by the side of a corn field; at the extremity of which is a church. The figures which enliven the scene, consist of a shepherd driving a flock of sheep through the margin of the stream, and a man, a woman, and a boy, passing along the road. Painted in a clear and luminous tone of colour. *See* No. 127, Vol. VI.

2 *ft.* 2 *in.* by 1 *ft.* 9½ *in.*—C.

Collection of M. Vander Pals, Rotterdam, 1824; 1650 *flo.* and 5 per cent. Bought in at 155*l.*

Sold in the same collection, 1839; 2890 *flo.* and 7½ per cent. (260*l.*) Bought by Mr. Nieuwenhuys.

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84. View on the Coast of Scheveningen. *See* description, No. 208, Vol. VI.

About 1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C.

Collection of William Esdaile, Esq., by Messrs. Christie and Manson, 1838. 106 *gs.*

85. View of the Remains of a Fortification, with its moat overgrown with bushes, and the surrounding flat country. This carefully finished picture is a repetition in small of a large one described in No. 214, p, 67, Vol. VI.

1 *ft.* 4 *in.* by 1 *ft.* 5½ *in.*—C.

Sold in the collection of C. J. West, Esq., 1835. 85 *gs.*
Bought by E. W. Lake, Esq.

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86. A Waterfall, in which is seen a woman carrying a basket on her arm. *See* description, No. 273, p. 86, Vol. VI.

Sold in the collection of R. Fletcher, Esq., 1838. 90 *gs.*

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87. The Cottage. This clever little picture is composed, on the right, of a thatched cottage, which, with the surrounding bank and bundles of withies, is deeply imbued in shade; a stream flows on the opposite side, beyond which is a high broken bank, on whose summit are three men; this part is illuminated by a gleam of light. A fresh and vigorously touched production.

10¼ *in.* by 13½ *in.*—C.

Imported by Messrs. Smith. Now in the possession of Mr. Pennell.

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88. A Woman at a Well. The view exhibits, on the left, a flat country with a river in front, and a brick bridge, composed of a single arch, with a flight of steps at its side, descending to the water. A few low trees, amidst which rises the spire of a church, and beyond them a distant hill, complete the scene on this side. On the right of the picture and front, is a thatched cottage with a high tree near it; and in the adjacent ground is a well, at which may be noticed a woman in a red dress. The sky is densely overcast, but a gleam of sunshine lights up the landscape.

About 1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C.

Exhibited in the British Gallery, 1840. And. Fountaine, Esq.

89. Two Travellers reposing. A landscape, composed on the right of high broken ground covered with masses of trees; and on the verge of a hill, in the centre of the view, is a wooden erection, to which a fence is attached, that extends along the side and encloses a shrubbery: an old oak, destitute of branches, stands near the fence. On the left of the foreground is a pool of water, beyond which the eye looks over a sterile landscape. A skilful modern hand has animated the scene by the introduction of two travellers reposing, a woman standing near them, and a cow grazing close by. The appearance indicates stormy weather.

2 *ft.* 2½ *in.* by 2 *ft.* 7¾ *in.*—C.

In the collection of the Baron Delessert, Paris.

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90. A Landscape, representing a woody scene, divided in the centre by a broad winding road of a chalky soil, repaired in a plashy part by spars of wood laid transversely; near this part is a man approaching with a wallet on his shoulder, accompanied by a boy and preceded by a dog. Painted in a clear tone of colouring, and a bright luminous sky.

About 1 *ft.* 8 *in.* by 2 *ft.*—C.

Formerly in the possession of Mons. Bourgeois, Paris, price 5500 *fr.* (220*l.*)

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91. A Waterfall. This oft-repeated subject here represents a mountainous country, with a cataract rolling amongst jutting rocks, and spreading itself in gurgling eddies along the whole of the foreground. The more distant country offers a continuity of hills, covered in part with lofty pine and other trees, amidst which, and on the left, is a cottage, with three fir trees rising above its roof.

About 2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

In the collection of the Count Moltke, Copenhagen.

92. (The Companion.) A Waterfall. The stream here glides smoothly along the second distance, and approaching the front, is precipitated between jutting rocks on the foreground. Clumps of oak, elm, and other trees, form the boundary of the scene.

About 2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

In the collection of Count Moltke, Copenhagen.

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93. A Waterfall. The composition of this picture represents a more open scene than usual, and is farther distinguished by a church in the centre of the middle distance, and two houses amidst trees on the right; on this side, and close to the front, lie two trunks of trees. Two persons in conversation are seen beyond the fall.

About 2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

In the collection of Count Moltke, Copenhagen.

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94. A Waterfall. The tumultuous element here spreads itself over a large portion of the picture, and, like others described, is intercepted in its course by jutting rocks. A lofty rocky mountain bounds the left of the view, on the summit of which is a castle, with a tower and bastion. A fine oak grows in the centre, and clumps of trees cover the receding hills.

About 2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—C.

In the collection of Count Moltke, Copenhagen.

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95. A Waterfall. *See* description, No. 163, Vol. VI.

Sold in the collection of Sir C. Bagot, K.G.C., 1836. 77 *gs.*

Bought by Mr. Mackenzie.

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96. Bleaching Grounds. A woman and a boy on a road. *See* description, No. 244, Vol. VI.

Sold in the collection of Lord Northwick, by Messrs. Christie and Manson, 1838. 200 *gs.*

97. Ruins of the Castle of Brederode. *See* description, No. 255, Vol. VI.

Sold at Paris, in the collection of the Duchess de Berri, by Messrs. Christie and Manson, 1837. 3832 *fr.* (153*l.*)

In the possession of Mr. Chaplin, for sale.

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98. A Woman with a Child, crossing a rustic bridge. *See* description, No. 257, Vol. VI.

Sold at Paris, in the collection of the Duchess de Berri, by Messrs. Christie and Manson, 1837. 2751 *fr.* (110*l.*)

Bought by Mr. Chaplin.

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99. View of the Castle of Brederode, and the surrounding country. The ruin occupies the summit of a broken and well-wooded hill, having a river flowing round its base, in which a man is angling. On the right of the picture, and close to the side, are two men in conversation. Engraved by J. Huck. *See* description, Nos. 255 and 302, Vol. VI., with both of which it corresponds.

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100. A Watermill, situate on the right of the picture, backed by clusters of trees, and with a cottage adjoining its extremity, and an elder tree growing at its side. A meadow, bounded by a few low trees, is on the opposite side, and a stream flows along the front ground. The figures, which serve more particularly to identify the picture, consist of a man mending a cask, and two boys near him, in the meadow. Evening.

1 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C.

Sold in a collection anonymous, by Messrs. Christie and Manson, 1837. 48 *gs.*

Bought by Messrs. Smith.

In the collection of Mr. Vander Hoop, Amsterdam.

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101. View of an Ancient Church, and the surrounding country, through which flows, in an oblique direction, a river. *See* description of this very admirable picture, No. 344, p. 506, Vol. VI.

Sold, in 1835, by Mr. Chaplin, to Mr. Six Van Hillegom, Amst.

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102. A Landscape representing a Woody Scene, composed, on the right, of a rich cluster of beech, oak, and other trees, growing on a broken eminence, from whose side issues a rill, which flows along the centre of the view: beyond the stream is a thick umbrageous wood, near which are two peasants. The ruins of a castle rise above the trees in the distance, and a chain of blue mountains forms a boundary to the view. A few sheep give animation to a rising ground on the right, and a gleam of sunshine lights up the centre of the picture. A clear and excellent production.

2 *ft.* 2 *in.* by 3 *ft.*—C.

In the collection of J. Norris, Esq., Red Vales, near Bury.

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103. A Waterfall. This superb picture exhibits, on the left, a hill, somewhat broken and rocky, clothed in part with forest trees, amongst which is seen a dwelling; and on the open green near it are three people. A cataract, divided by a rock, occupying the centre, rolls in foaming masses along the whole of the foreground, on the left of which lies the trunk of the silver beech. On a rocky eminence, to the right, are two anglers, one of whom is seated. Light fleecy clouds float over the upper hemisphere, whose western horizon is tinged with the warmth of a fine evening, the hues of which are sweetly reflected in the smooth water at the head of the fall.

3 *ft.* 4 *in.* by 4 *ft.* 8 *in.*—C.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840, by Christie and Manson. Bought by Mr. Nieuwenhuys. 530 *gs.*

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104. A Peasant seated, and a Shepherd tending Sheep. A hilly and well-wooded country, represented under the appearance of approaching rain, the prevailing gloom from which is relieved by a passing gleam of sunshine over some rising ground in the centre,—in which part are an oak, a beech, and the boll of a broken tree; beyond these is a thick wood, enclosed by a hurdle fence. The scene is more particularly identified by a peasant seated in the foreground, and a shepherd standing in the centre, tending three sheep.

1 *ft.* 8 *in.* by 2 *ft.* 5½ *in.*—C.

In the collection of C. J. West, Esq., 1838. 51 *gs.*

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105. The Ruin. A view, representing a woody scene, with a ruin, composed of brick and stone, situate on an eminence on the left; a tree grows on its walls, and an oak stands close by it. On the opposite side is a pond, overgrown with weeds, near which is a portion of an old wall; beyond these the eye looks over some barren hills.

1 *ft.* 4¼ *in.* by 1 *ft.* 10½ *in.*—P.

Collection of Sir John Pringle and others, by Mr. H. Phillips, 1835; bought in. 170 *gs.*

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106. A Waterfall. This picture exhibits a view of great extent and grandeur, rendered singularly imposing by an immense cataract rolling in foaming masses over two acclivities, and thence falling among rocks on the foreground, is precipitated along the front. The scene is bounded by a chain of lofty mountains;—on the summits of one, near the centre, stands a castle, with a round tower. A fine oak grows on a bank, on the right, and a large tree lies on the ground in front. Clusters of trees clothe the sides of the mountains, the sombre hues of which give a powerful contrast to the gushing waters. Engraved by Haldenwang. Description, No. 227, Vol. VI., improved.

About 3 *ft.* 3 *in.* by 3 *ft.* 8 *in.*—C.

In the collection of the Duke of Brunswick.

107. (The Companion.) A Waterfall. This, like the preceding, represents an immense body of water rolling over steep acclivities, amidst jutting rocks, and falling in foaming eddies on the foreground. A castle, with a round tower, stands on a rocky mountain, on the left of the picture. The opposite side is composed of oak and other trees, and the centre opens to distant hills. Engraved by Haldenwang.

About 3 *ft.* 8 *in.* by 3 *ft.* 3 *in.*—C.

In the collection of the Duke of Brunswick.

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108. A Waterfall. The composition corresponds with others already described; and the details which tend to identify this picture are two spars of timber floating on the surface of the fall, a cottage among trees on the right, and two men in conversation on the opposite side.

About 4 *ft.* 6 *in.* by 3 *ft.* 6 *in.*—C.

In the Christianberg Palace, Copenhagen.

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109. A Waterfall. The composition offers, on the left, a lofty mountain, whose sides ars clothed with clusters of trees, and its summit crowned with an old castle. A stream spreads itself over the centre, which falls in foaming eddies on the foreground. A rustic bridge crosses a distant part of the stream, over which two men are passing. On the right of the picture are a large cluster of fir and other trees, and the trunk of a tree lies on the ground close to the front.

About 3 *ft.* 4 *in.* by 4 *ft.* 6 *in.*—C.

In the Christianberg Palace, Copenhagen.

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110. A Winter Scene. This very excellent picture represents a view of a canal, and an adjacent village, some of the buildings of which, nearest the water, have the appearance of warehouses; near these is a boat lying in the snow. Among

appearance is that of the evening of a fine day, the clouds being tinged with the warmth of the departed luminary. This is painted with admirable breadth, and with singular delicacy of pencilling.

2 *ft.* 7¼ *in.* by 3 *ft.* 3 *in.*—C.

Sold in the collection of the late Count Perregaux, 1841; 16,000 *fr.* and 5 per cent. (672*l.*)

Bought by Mr. Arteria.

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115. A View on the Coast of Norway, under the appearance of a subsiding storm. This noble and classical work of the master, presents, on the left, a line of bold rocky coast, along the whole extent of which the turbulent ocean beats with foaming fury; showing to the terrified mariner a continuity of breakers, bearing destruction in their aspect. At the extremity of the rocks may be faintly perceived a pier, indicating a neighbouring port, which a small vessel is attempting to enter; and near this is a large merchant ship, receding from the spectator: more to the right of the picture and nearer the beholder, is a Dutch lugger, under a single sail of a red hue, bending fearfully to the gale. The whole of the front, on this side, exhibits a vacant ocean, suffused in shadow, boiling in angry billows of spent and regurgitating breakers. Masses of clouds, surcharged with rain, move majestically over the upper hemisphere, rendering, by their sombre hues, peculiar brilliancy to the foaming spray, and aiding the general sublime effect. This capital picture may justly be numbered among the finest of the artist's productions in this class of art.

3 *ft.* 5½ *in.* by 4 *ft.*—C.

Imported in 1842, by Mr. Hartzen, from Germany, and purchased by Mr. Chaplin.

SUPPLEMENT

TO THE WORKS OF

MINDERHOUT HOBBEMA.

1. A Traveller with a bundle. The view exhibits a rural scene, with a road leading through the centre, on either side of which are cottages embosomed in trees. The figures which add to the interest of the piece consist of a traveller carrying a bundle on a stick over his shoulder, approaching the front from the left; other persons are visible in the distance. This is a most pleasing example of the master.

About 1 *ft.* 2½ *in.* by 1 *ft.* 5 *in.*—P.

Exhibited in the British Gallery. Earl Granville.

2. A Boat with two Men in it. The composition of this delightful work of art offers, in front, a translucent river, in which are reflected with the happiest illusion the forms of surrounding objects. A boat containing two persons appears to glide smoothly along the stream, the farther bank of which is adorned with three isolated clusters of trees, each of which conceals in part some humble habitation. Those on the right of the picture recede in succession into the distant landscape. The light fleecy clouds which float over the bright azure complete the charm of this simple scene. This is an enviable example of the master.

1 *ft.* 6½ *in.* by 2 *ft.* 1 *in.*—P.

Exhibited in the British Gallery, 1839.

In the collection of Charles Bredel, Esq.

3. A Landscape, with a river flowing along the foreground, and a rustic bridge over it, abutting on either side against high rugged banks; a red-tiled cottage is at the side, in front of which is a road skirted with trees; considerably beyond the bridge are two low cottages, backed by clumps of trees; and in the distance are perceived the steeples of churches, indicating the proximity of a large town. A peasant is in the road adjacent to the river. A fine day.

1 *ft.* 3½ *in.* by 1 *ft.* 9½ *in.*—C.

Exhibited in the British Gallery, 1836. The Earl of Burlington.

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4. A Watermill and Cottages. This admirable picture exhibits a view of some rural hamlet in Holland. On the right are luxuriant clusters of umbrageous trees, between which may be discerned an overshot watermill; a cottage, of a picturesque appearance, embosomed in trees, occupies the centre of the view, the inhabitant of which stands at the half-door, conversing with a villager. Within the shade of overhanging trees on the left, is a second cottage, with a thatched roof. A high road from the front divides the scene, and leads to the distant landscape. The picture is farther identified by a man and a boy standing in conversation with a traveller seated by the roadside, and a man in a scarlet jacket near a pool of water on the right. The brilliancy of a summer's afternoon completes the charm of the scene.

About 3 *ft.* by 4 *ft.* 2 *in.*—C.

Exhibited in the British Gallery, 1837. Earl of Burlington.

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5. A Woman gathering Rushes. A landscape, representing a well-wooded country, divided in the centre by a river, which flows towards the front; two large trees grow on the left bank of the stream, beyond which is a grove. On the same side, and near the spectator, are two peasants standing in

conversation; a third is on the opposite bank of a river, similarly engaged with a woman, who is seated. The left of the picture is formed of enclosed meadows, bounded by clusters of lofty trees; from hence the eye looks over a harvest field to the distant country. In addition to the figures noticed, is a woman in the river, gathering rushes. Described from a sketch.

In the collection of the Count Moltke, Copenhagen, 1837.

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6. A Landscape, representing a woody scene, divided in the centre by a river, on which is a boat containing three men. On the left are a clump of trees, and an adjacent pathway, on which are two peasants in conversation, one of whom is seated. Beyond the river is a dark wood, pierced by a narrow road, along which two persons are passing. The view on the right is composed of broken ground, covered in part with clusters of trees, among which flicker gleams of sunshine. The undulating foreground is also pleasingly varied with bulrushes and other herbage. Painted in a firm and masterly style.

2 *ft.* by 2 *ft.* 8 *in.*—P.

In the collection of J. Norris, Esq., Red Vales, near Bury.

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7. Peasants shaking Hands. This excellent production represents the oft-repeated scene,—a woody country, interspersed with cottages. A winding road leads from the centre of the foreground, on which two neighbours (a man and a woman) have met, and are shaking hands; they are accompanied by a boy, who stands by them. Beyond these are a man and a girl going towards two cottages surrounded by trees, and still more distant are two other persons. The view is here bounded by some low trees and a house. On the right of the picture, and near the front, is part of a house; from hence the eye looks into a thick grove; the opposite

side is also adorned with trees, which conceal in part a cottage. The gray hues of a cool atmosphere are relieved by a transient gleam of sunshine. This is a well-finished and clear work of the master.

2 *ft.* ½ *in.* by 2 *ft.* 8½ *in.*—P.

In the collection of the Hon. Long Wellesley, Brussels.

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8. A Traveller baiting his Horse at an Inn, other travellers arriving, and a woman drawing water at a well. *See* description, No. 80, Vol. VI.

Purchased by Mr. Arteria, for Edmund Higginson, Esq., of Saltmarsh Castle.

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9. A Gentleman on Horseback, followed by two dogs, and a single-horse cart on a road. *See* description, No. 58, Vol. VI.

Purchased by Messrs. Smith, together with other fine pictures, of the Right Hon. Lord Wharncliffe, 1840.

Now in the collection of Mr. Kalkbrenner, Paris.

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10. A Landscape, composed, on the left, of a large cluster of trees, concealing in part a cottage, near which is a small erection of wood over a stream. On the opposite side, and more retired from the spectator, is a second clump of trees and bushes, among which may also be noticed a cottage. The centre of the view opens over the distant country.

In the collection of Count Moltke, Copenhagen.

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11. A Watermill. This picturesque scene exhibits, in the centre of the foreground, a tree of ample foliage, bending towards a mill with a red-tiled roof, and having a large water wheel at its gable end, between which and the tree is some timber framing, belonging to the machinery: the surrounding stream is fringed with rushes and other aquatic weeds. Two

peasants are close to the front ground, and two others are in conversation near a gate beyond them. Described from a sketch.

2 *ft.* 2 *in.* by 2 *ft.* 10 *in.*—P.

In the possession of a banker, at Copenhagen.

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12. Peasants driving Cattle along a Road. *See* description, No. 44, Vol. VI.

Sold in the collection of Ralph Fletcher, Esq., 1838. 86 *gs.*

Bought by Messrs. Smith. Sold to H. G. Barnard, Esq., 1839.

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13. View on a River. A boy angling. *See* description, No. 45, Vol. VI.

Sold in the collection of Sir Charles Bagot, K.G.C., by Messrs. Christie and Manson, 1836. 150 *gs.*

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14. (The Companion.) *See* description, No. 46, Vol. VI.

Sold in the collection of Sir Charles Bagot, K.G.C., by Messrs. Christie and Manson, 1836. 210 *gs.*

The above pair were bought by Mr. Seguier.

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15. The Angler. The scene represents a woody country, with a river in the centre, bounded on one side by clusters of trees, above which rises the spire of a church, and adjacent to which is a windmill: a second mill is seen at some distance off, on the opposite side. The picture is farther identified by two men, who are near the wood, drawing a net from the river.

About 1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—P.

Formerly in the collection of Benjamin West, Esq., R.R.A.

Sold in the collection of W. Esdaile, Esq., by Messrs. Christie and Manson, 1838; bought by Mr. Norton. 165 *gs.*

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16. A Watermill. *See* description, No. 57, Vol. VI.
Sold in the collection of Mr. Allan, Edinburgh, 1835. 149 *gs.*
Bought by Messrs. Smith.
Now in the collection of Mr. Vander Hoop, Amsterdam.

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17. View of an Undershot Watermill, and the surrounding coutry. *See* description, No. 83, Vol. VI.
Sold in the collection of Edward Solly, Esq., 1837. 310 *gs.*

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18. A Lady and Gentleman enjoying a Rural Walk. This splendid work of art exhibits the picturesque beauties of a rural scene in Holland, under the most fascinating appearance of the season. A road, dividing the foreground, invites the spectator's steps to trace its windings through a spacious wood, composed of a rich variety of trees, whose ample foliage, tinged with autumnal hues, sparkles with the golden beams of the nearly mid-day sun, whose vivid rays play delightfully amongst their bolls and branches. On the right of the road, and verge of the wood, is a pool of water, the overflowing from which crosses the road, and forms a second pond, which, like the former, is fringed with an abundance of flags and other aquatic weeds. The opposite side of the picture is composed of high ground, having a sloping bank clothed with verdure, and patched with a few bushes and a cluster of trees, and on its summit a pathway, which appears to lead to a house in the centre of the view, and middle distance of the scene, only a small portion of which is visible: the offscape on this side opens over some flat lands intersected by hedges. The figures which animate the picture are by the artist's own hand, and consist of a man and woman, standing on the right of the road, in conversation; beyond these are seen a lady and a gentleman coming from the wood; and on the bank of the farthest pool is seated a

man angling. Light fleecy clouds of lustrous purity float over the azure hemisphere, which, together with the superincumbent landscape, is magically suffused with the light of a fine clear day.

This brilliant epitome of Nature is justly entitled to the highest commendations, and is in truth an example of such rare occurrence, that it may fairly be placed in juxtaposition with the celebrated *chef d'œuvre*, by the same painter, in the collection of Lord Atherton, described No. 1, Vol. VI., it also bears the same date (1663) as that picture, and being also of the same size, may have been intended as a companion. Its history states it to have been purchased nearly a century ago, by an ancestor of the late proprietor, Charles Cobbe, Esq., of Dublin, who, after refusing many liberal offers for it, was at length tempted by one from Mr. Brown, a dealer, who soon after sold it to R. S. Holford, Esq., for 3000*l.*; and although this sum may appear a novel price, yet such are its attractions that it would readily find a buyer at the same amount.

3 *ft.* by 4 *ft.* 2 *in.*—C

Exhibited in the British Gallery, 1840.

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19. Two Men in Conversation with a Woman. The view presents the usual familiar scene: a large cluster of umbrageous trees grow in the centre, around which two roads from the foreground lead in winding directions into the distant country, which is rendered picturesque by cottages embosomed in trees, or standing amidst fields or common land, over which play a delightful alternation of sunshine and shade. The figures consist of two men, standing on the road, conversing with a woman, who is seated.

1 *ft.* 8½ *in.* by 2 *ft.* 2 *in.*—P.

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20. (The Companion.) A Watermill. The scene exhibits a woody country, with a watermill in the centre, the machinery

of which is composed of a vast quantity of timber-work: a pool, overgrown with aquatic weeds, spreads itself on the right of the foreground, and a road leads from hence to the opposite side, on which a man and a woman are standing, in conversation; beyond these is a grove extending round the back of the mill, leaving an opening on the right, where a woman is seen crossing a plank, and two other persons. This, like the companion picture, is admirably lighted up with gleams of sunshine.

1 *ft.* 8½ *in.* by 2 *ft.* 2 *in.*—P.

In the collection of the Earl of Egremont, Petworth.

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21. Two Women in Conversation at a Cottage Door. *See* description, No. 85, Vol. VI.

Sold in the collection of Ralph Fletcher, Esq., 1838. 429 *gs.*

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22. A Hawking Party. *See* description, No. 107, Vol. VI.

This capital picture having been exposed for sale in the Berri Collection, at the price stated in the above notice, was put up at auction in Paris, 1837, and sold for 23,204 *fr.*, including the 5 per cent. (928*l.*)

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23. A Man repairing Casks. *See* description, No. 121, Vol. VI., and read, for size,

1 *ft.* 11½ *in.* by 2 *ft.* 8½ *in.*—P.

Mr. Rombouts, at Dort.

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24. The Oak. A landscape, represented under the appearance of a fine evening. The scene offers, in the foreground, a large pond, on the left of which rises a noble oak, whose spreading branches overshadow the translucent pool. On the opposite side are clusters of trees, of various hues, near which passes a rugged road, which leads in a winding

direction to more distant woods. A spacious meadow, traversed by a pathway, extends along the middle distance, and an irregular line of bushes appears to form the boundary of the field. The figures which tend to animate the scene consist of a man on horseback, on the road, followed by a dog. Signed, and dated 1657.

4 *ft.* 3 *in.* by 4 *ft.* 6 *in.*—C.

Sold in a collection anonymous at Amsterdam, 1833.

Collection of Mons. Biré, at Paris, 1841. 23,000 *fr.* (920*l.*); bought in.

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25. (The Companion.) A Watermill. This picturesque object is introduced on the right of the view, and the farther side of a stream. A winding road, in the centre of the foreground, leads round a knoll, and continues through a well-wooded country, of an undulating surface: a large tree and two small ones grow on the bank of the stream, near the road; here two persons on horseback, preceded by two dogs, are seen approaching, and a traveller, with a package at his back, is seated on some rising ground at the side; from hence is seen part of the roof and the steeple of a church, rising above some trees in the distance.

4 *ft.* 3 *in.* by 4 *ft.* 6 *in.*—C.

This, and the companion picture, were exposed for sale at Mr. Roos's, at Amsterdam, about the year 1833, and were then considered by several connoisseurs to be by the hand of some imitator of Hobbema, in which opinion the Writer then coincided: lining and judicious cleaning have since so greatly improved them, that he feels no hesitation in now recording them among the works of the master.

Sold in a collection anonymous, at Amsterdam, 1833. Bought by Mr. J. Nieuwenhuys.

It is stated in the catalogue of the collection of Mons. Biré, 1841, that these pictures were sent, with others from the Chateau of Loo, the residence of the Prince of Orange, to Amsterdam, for

ale, in 1713, and were then adjudged, according to the catalogue of G. Houet, Vol. I., p. 149, at the price of 1150 *flo.* (about 100*l.*)

Bought by an ancestor of Lord Courtenay, in whose family they remained until 1816, when they were again put up at auction, at the Chateau of Portland.

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26. A Landscape, representing a rural scene, with a broad road in the centre, on which are a sportsman, with a gun on his shoulder, accompanied by a villager and a dog,—they are passing by a cluster of lofty trees, and approaching the front: a third man is seen at the end of the road, which appears to turn to the left; and the view is here bounded by trees, amidst which may be perceived part of a house. The left of the picture is occupied by two cottages among trees; at the half door of the farthest is a woman. On the opposite side of the view is a meadow, enclosed by bushes and paling, and bounded by a thick grove of high trees. The stump of a tree, and four logs of wood, lie near the road in front. The appearance is that of a summer's day, varied with occasional showers. This capital production may be classed among the master's best works.

About 3 *ft.* by 4 *ft.* 2 *in.*—C.

Exhibited in the British Gallery, 1840. Lord Feversham.

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27. Three Men in a Boat. The composition of this excellent picture offers, in the centre, a river, which flows round some high ground on the right, adorned with clusters of trees, between which are perceived some rustic habitations receding into the more distant landscape, and one of them is fenced by paling. The scene is farther identified by the stump of a tree and an old shed at the side, near which are some peasants; others are seen in the distance. Dated 1650.

About 1 *ft.* 9 *in.* by 2 *ft.* 11 *in.*—P.

Bequeathed by the late Sir John Erskine, Bart., to the Museum at Edinburgh.

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28. A Landscape, exhibiting a richly-wooded country, with a high road near the centre leading in an oblique direction to the right, and thence winding over an open common to a cottage in the centre. An irregular row of trees extends along the extremity of the foreground, and conceals in part an old house standing close to the left. This picture may be distinguished from others, by a woman leading a child on the road, and approaching the front, preceded by a dog; beyond her is seen a man on horseback passing under the trees. A gleam of sunshine lights up the centre of the view, and diffuses its warmth over the surrounding scenery.

3 *ft.* 1½ *in.* by 3 *ft.* 6 *in.*—C.

Sold in the collection of H. Hammersley, Esq., by Mr. Rainy, 1841. Bought by Mr. Nieuwenhuys. 960 *gs.*

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29. A Man Angling. This excellent picture represents a scene very similar to most of the master's works. A winding road from the centre of the foreground (across which are thrown some trunks of trees), leads round a hedge, from which rises a rich cluster of trees, to a cottage in the centre, brightly illumined by sunshine. Two peasants are on the road, going in different directions; and on the bank of a sedgy pool, on the right, sits a man angling. *See* description, No. 73, Vol. VI., and read, for size,

2 *ft.* ½ *in.* by 2 *ft.* 11½ *in.*—P.

This picture was purchased many years since, at public auction, by Mr. Emmerson, for 222 *gs.*

Sold in the collection of the late Count Perregaux, 1841, for 23,000 *fr.* and 5 per cent. (966*l.*)

Bought by M. E. Le Roi, for the Prince D'Arenberg, Brussels.

SUPPLEMENT

TO THE WORKS OF

JOHN BOTH.

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1. THE Waggon and Oxen. A view in Italy, representing a mountainous country, under the appearance of a sultry evening. The scene exhibits, on the left, a chain of lofty craggy hills, which extend receding over half the piece; a river winds along their base to the foreground, crossed in the distance by a bridge, near which is a building with a tower. Two lofty trees grow amidst rocks near the centre of the foreground, and on the left is a road leading round a bank, on which are two trees; in this part is seen approaching a waggon, drawn by two oxen, driven by a man seated in it.

1 *ft.* by 1 *ft.* 4 *in.*—P.

Imported by Mr. Chaplin, 1838. Sold to Jones Lloyd, Esq.

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2. A Traveller seated on the Bank of a Stream. A landscape, exhibiting a view of great extent, divided in the centre by a row of trees; to the left of these is a *prie-dieu;* and on an eminence in the interval, is another dilapidated building. The figures which tend to enliven the scene, consist of a traveller sitting on the bank of a stream, through which a man on horseback is passing; two other travellers on mules are approaching. The distant country offers a succession of hills, clothed in part with trees, and watered by a river. Described from a sketch.

About 6 *ft.* by 8 *ft.*—C.

Now in the Christianberg Palace, Copenhagen.

3. The Thirsty Herdsman. A landscape, representing a view in Italy, composed, on the left, of lofty craggy hills, richly clothed with trees and underwood, from the side of which gushes a stream, that flows gurgling at the base; here a weary herdsman is seated, slaking his thirst. A clump of lofty trees rise from amidst a rocky soil, in the centre of the foreground; from hence the eye looks over a country of great extent and variety, exhibited under the appearance of a sultry afternoon. Two herdsmen are near the clump of trees already noticed, one of them leans on a staff, while conversing with his companion, who is seated, and behind whom are three goats browsing. On the right of the picture is a jutting rock, and a tree growing at its side; beyond this are seen two men with mules, the most distant of which is at the junction of two roads. *See* No. 46, Vol. VI.

About 3 *ft.* 5 *in.* by 4 *ft.*—C.

Collection of Sir Gregory Page Turner, Bart., 1815. 490 *gs.*

This picture has since passed through several dealers' hands, into the collection of Mons. Biré, when it was offered to sale at Paris, 1841, and adjudged at 14,800 *fr.* (592*l.*)

Now in the possession of Mr. Brown, for sale.

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4. Mules laden with Casks. *See* description, No. 9, Vol. VI., and read,

2 *ft.* 7½ *in.* by 3 *ft.* 4½ *in.*—P.

Sold in the collection of Professor Bleulandt, Utrecht, 1839; 7000 *flo.* and 7½ per cent. (627*l.*)

Bought by Mr. Rombouts, at Dort.

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5. The Judgment of Paris. *See* No. 24, Vol. VI., and read the title here given, instead of "Diana and Nymphs."

2 *ft.* 6 *in.* by 3 *ft.* 8½ *in.*—P.

The figures representing Paris presenting the apple of discord

to Venus, painted by Poelemburg, were obliterated when the catalogue was published, but they have since been restored; and in this state the picture was sold at auction, in the collection of the late Michael Zachary, Esq., by Messrs. Christie and Manson, 1838, for 305 *gs.* Bought by Mr. Netscher.

Now in the collection of Mr. de Reus, Hague.

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6. A Traveller crossing a Bridge. The scene exhibits a hilly landscape, under the appearance of a fine evening. Two tall and slender trees grow in the centre of the foreground; beyond these is a bridge, which a traveller is passing, preceded by a woman on a mule and two laden beasts; and on a road, traversing the right of the view, is a man standing in conversation with a woman, who is seated; at the same time his burdened ass passes slowly on.

1 *ft.* 11 *in.* by 1 *ft.* 7 *in.*—P.

In the collection of the Baron Verstolk de Soelen, Hague.

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7. Muleteers. The view appears to have been borrowed from the mountainous district of Calabria, and is composed, on the left, of a clump of four trees, rising in front of some lofty craggy rocks, which extend receding into the distance. A rippling cascade flows through a chasm at their base, and is lost behind an eminence forming part of the foreground. On this eminence are two groups of figures, the nearest of which to the spectator consists of two men, each of whom leads a mule; and on one of the beasts sits a woman with a child in her arms. The other group is composed of a herdsman driving three oxen down the hill, into a valley, bounded by a mountain. A pool of water amidst rocks, overgrown with herbage, forms the right of the foreground. A brilliant sunset. *See* No. 45, Vol. VI.

About 3 *ft.* 8 *in.* by 3 *ft.* 9 *in.*—C.

Sold in the collection of Mons. Delahante, 1814, by Mr. H. Phillips, for the low price of 285 *gs.*

Exhibited in the British Gallery, 1839. G. Byng, Esq., M.P.

8. Two Gentlemen on Horseback saluting. Styled the Artist's Farewell. *See* No. 55, Vol. VI.

Put up at auction in the collection of Ralph Fletcher, Esq., 1838. Bought in at 525 *gs.*

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9. Travellers halting on a Road to Water their Cattle. *See* No. 57, Vol. VI.

Now in the collection of Mons. Martini, Paris.

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10. A Peasant with a Laden Ass and three Oxen. *See* description, No. 61, Vol. VI., read,

Sold in the collection of Francis Duckingfield Astley, Esq., 1828, by Mr. Winstanley of Liverpool, for 700 *gs.*

In the collection of Christ. Bullen, Esq., Liverpool.

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11. The White Horse. A landscape, representing a hilly country, under the appearance of a sultry evening. The scene is distinguished by a large white horse, standing on the right of the picture, beyond which is a waggon drawn by oxen.

About 1 *ft.* 2 *in.* by 1 *ft.*—P.

Collection of Mons. Francken, Lokeren, 1838; 852 *fs.* Bought by Mr. Hume.

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12. The Muleteers. *See* description, No. 76, Vol. VI., and read, "Etched by Both."

Sold in the collection of Mons. Van Lankeren, Antwerp, 1835; 9800 *fs.* and 10 per cent. (430*l.*)

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13. Muleteers with their Burdened Beasts. *See* description, No. 85, Vol. VI. The figures in this beautiful picture are by the hand of Berghem.

Sold by auction at Paris, in the collection of the Duchess de

Berri, 1837; 9607 *fs.*, and 5 per cent. expenses. (404*l.*) This picture has since passed into the possession of Mr. Chaplin.

Sold to R. S. Holford, Esq., 1842.

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14. A View of the Tiber and Surrounding Country, represented under the appearance of sunset. The most prominent object is a bridge (probably the Ponte Mola), composed of six arches, and having at one end a strong and lofty tower; and on some rising ground in front are two herdsmen, one of whom is seated, leaning on his staff; the other stands with his back to the spectator, apparently looking at a female, who is mounted on a mule, passing along the farther side of a bank; and at some distance off may be perceived a diligence going towards the bridge. The country on either side exhibits a continuity of hills, adorned with abundance of trees.

2 *ft.* 7 *in.* by 3 *ft.* 8 *in.*—C.

Collection of Sir Henry Oxenham, 1840, by Messrs. Christie and Manson; price 270 *gs.*

Exhibited in the British Gallery, 1840. H. A. J. Munro, Esq.

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15. A Peasant with Mules. The scene exhibits a well-wooded country, intersected in the distance by a river, which is crossed by a bridge, having a tower on either side of it; nearer the spectator are clusters of trees, and in front of these are seen some peasants with cattle, passing over some hilly ground. The figures which tend to identify the picture consist of a peasant leading a laden mule, followed by another also burdened; these are on a road in the left of the scene, approaching the front. The appearance is that of a fine warm summer's day.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—P.

Collection of the Hon. Lady Stuart, by Messrs. Christie and Manson, 1841. 110 *gs.*

Bought by Mr. Nieuwenhuys.

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16. (The Companion.) Men Fishing. The view exhibits a hilly and well-watered country, under the aspect of a fine evening. On the left of the picture is a river, on the bank of which are two men, fishing with nets; a broken rocky hill, partially clothed with trees, from amidst which gushes a stream, which falls into the river, bounds the view on this side. On the right of the picture is a waggon, drawn by oxen, approaching the front.

In the same collection, 1841. 105 *gs.*

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17. The Artist drawing from Nature, and Fishermen with Nets. *See* description, No. 68, Vol. VI.

Sold in the collection of M. A. Kleynenbergh, at Leyden, 1841, for 4100 *flo.* and 10 per cent. (378*l.*)

Bought by Mr. Nieuwenhuys.

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18. A Woman on a Mule, accompanied by a man on foot conducting a laden mule. *See* description, No. 56, Vol. VI., and for size, read,

2 *ft.* 11½ *in.* by 3 *ft.* 10¼ *in.*—C.

Purchased by Mr. Arteria, together with the whole of the Boursault Collection, for Edmund Higginson, Esq., of Saltmarsh Castle.

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19. The Artist drawing from Nature. *See* description, No. 88, Vol. VI.

Bought in at the Paris sale of the late Mons. Erard's collection, and put up to auction by Messrs. Christie and Manson, 1833, and sold for 390 *gs.* Bought by Mr. Seguier.

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20. A Traveller on an Ass, playing on a guitar, and two peasants by the roadside. A fine summer's evening. *See* farther notice, No. 59, Vol. VI.

Now in the possession of Messrs. Smith.

21. A Woman on a Mule, led by a peasant. The scene exhibits a mountainous country traversed by a road which appears to lead through a pass in some lofty rocks, whose sides and summits are clothed in part with trees and bushes; the view opens on the opposite side over a finely varied and undulating country. The figures consist chiefly of a traveller reposing, and another tightening the girth of his horse: a little beyond these is a man leading a mule (on which is mounted a female) through a stream flowing across the road; these are followed by a man bearing a woman on his back.

2 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C.

Sold in a collection formerly the property of D. Garrick, in 1823, for 91 *gs.*

In the collection of T. Norris, Esq., near Manchester.

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22. Travellers watering their Steeds. An Italian scene, represented under the appearance of a fine summer's morning. Near a high road which divides the foreground, are two travellers watering their horses at a pool or fountain, and one of them is adjusting the girth of his steed: another of their companions is seen beyond them.

Bequeathed by the late Sir John Erskine, Bart., to the Museum at Edinburgh.

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23. Travellers in Conversation, and a waggon arriving. *See* No. 77, Vol. VI., and read, for size,

3 *ft.* 7 *in.* by 3 *ft.* 4 *in.*—C.

In the collection of Mme. Hoffman, Haarlem.

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24. A Landscape, representing a richly-wooded scene, under the appearance of a fine evening. Several appropriate figures by the hand of Andrew Both, give animation to the picture.

3 *ft.* 7½ *in.* by 3 *ft.* 3 *in.*—C.

In the collection of Mme. Hoffman, Haarlem.

25. The Musical Herdsman. This splendid landscape exhibits an Italian scene under the aspect of the close of a sultry day. A cluster of light and beautiful trees rise in the centre of the foreground from a rocky soil, amidst brambles and wild herbage; here a herdsman sits on a jutting rock playing on a pipe, and two goats browse near him. A rich and admirably varied foreground leads the eye along a hilly road on the left of the picture, to a traveller on a white horse, who appears to have halted to make some enquiry of a peasant on the road: near the former is a dismounted traveller, leading his horse by the bridle. The surrounding country offers in succession, rocky eminences, trees, arable fields, a river, and hills, and distant mountains. *See* No. 35, Vol. VI.

2 *ft.* 9¼ *in.* by 3 *ft.* 1½ *in.*—C.

Sold in the collection of the late Count Perregaux, 21,200 *fr.* and 5 per cent. (890*l.*) Bought by the Count Mecklenburg.

SUPPLEMENT

TO THE WORKS OF

JOHN WYNANTS.

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1. A Woman coming from Market. A landscape, with a high broken bank at the side, and a road, leading in an oblique direction into the distant country: close to the front is a woman, carrying a basket on her arm and a bundle on her head, accompanied by a little boy; beyond these is a peasant approaching with a laden ass, and in the distance is seen a man with cattle. The figures are by Lingelback.

10 *in.* by 13 *in.*—P.

Sold in the collection of Col. Holton, 1836. 34½ *gs.*

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2. The Pedlar. The scene is composed of a high broken bank, with two trees, beyond which is a man, followed by a dog; on the opposite side is a high road, along which a pedlar, carrying a pack at his back, a man on an ass, and a woman with a bundle on her head, are coming; and beyond these is a traveller reposing.

11 *in.* by 13½ *in.*—P.

Sold in a collection anonymous, 1836. 34 *gs.*

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3. A Boy Angling. This very pleasing picture is chiefly composed of two cottages, of a picturesque appearance, situate on the left; one of them is enclosed by a high wall, to which is attached a door opening on a wooden bridge: here a youth is amusing himself, angling in a brook beneath. On the opposite side is a winding road, leading to the distant

landscape. A number of poultry are feeding around the house.

1 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

Exhibited in the British Gallery. Charles Bredel, Esq.

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4. Peasants with Cattle. A landscape, composed of a hill, on the right of the picture, sloping off to the opposite side. A road from the front leads over the hill, and by a pile of buildings on its summit. Travellers and peasants with cattle are on the road. Another part of the scene is animated with a few sheep and goats. A fine afternoon. Painted in the artist's finished manner.

About 2 *ft.* 10 *in.* by 4 *ft.* 6 *in.*—C.

In the collection of the Hon. Long Pole Wellesley, Brussels.

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5. A Landscape, with a road in the centre, which winds round an enclosed field on the left, at the extremity of which stands a house of a picturesque appearance. Several travellers are on the road, and a few sheep browse within the enclosure.

About 1 *ft.* 3 *in.* by 1 *ft.* 5 *in.*—C.

In the collection of the Hon. L. P. Wellesley, Brussels.

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6. A Woman with a Bundle of Wood, leading a child. This admirable picture presents, on the right, high broken ground, with a road from the front, leading through the gateway of a fence, and continuing along the side of it to the distant scenery. The figures which give interest to the piece, are by Adrian Vander Velde, and consist of a woman with a bundle of wood on her head and a boy by her side, passing along the road; and on the farther side of the fence is a herdsman with several cows. A pool flows on the opposite side, beyond which the eye looks to the distant landscape.

1 *ft.* 3½ *in.* by 1 *ft.* 5 *in.*—C.

In the collection of Baron Nagel Van Ampden.

7 The Thistle. The view exhibits, on the left, a river, which recedes into the distant landscape, and on the opposite side, a thick wood, extending over two-thirds of the scene; here a thistle of luxuriant growth and gigantic size, rises majestically on the foreground, near a large oak tree, beyond which is a beech. At the extremity of the wood stands a castle, on the verge of the river. Signed, and dated 1670.

2 *ft.* 2 *in.* by 2 *ft.* 7 *in.*—C.

Formerly in a small collection made by the Duc de Berri.

Imported by Mr. Hume, 1840. Sold to W. Beckford, Esq.

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8. A Woman on an Ass, &c. This exquisitely-wrought picture exhibits an open country, with a high broken hill, of a sandy soil, on the right, backed by trees; and on its summit may be descried a man seated, playing on a bagpipe, with a dog by his side, and a sheep browsing near. A high road, from the centre of the foreground, leads round the base of the hill, and is skirted, on the spectator's right, by hurdles and a row of trees. A woman is here seen mounted on an ass, approaching close to the front, followed by a dog; and a little retired from her is a pedlar with a pack at his back, reposing, and a man standing by conversing with him. On the left, the scene opens over an undulating country, divided by a narrow river. The figures are admirably introduced by Lingelback, and the general effect is that of a fine evening.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—P.

Sold by Messrs. Smith, to J. Lloyd, Jun., Esq.

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9. A Sportsman on a Brown Horse. A landscape, representing a woody country, traversed by a winding road, leading round the base of a precipitous bank; on this is seen approaching a sportsman on a brown horse, accompanied by two dogs, and followed at some distance by a falconer, bearing a hoop of hawks; close to the bank are two men

reposing, and a white horse standing by them. An old leafless tree is on the right; and on the opposite side the view opens over a hilly country, where a post-waggon, drawn by four horses, is seen arriving. Evening. Figures by Lingelback.

1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—P.

Sold by Messrs. Smith, to J. H. Munro, Esq.

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10. A Hawking Party, consisting of a falconer, standing in conversation with two sportsmen, seated by the roadside. *See* description, No. 126, Vol. VI., and for A. V. Velde, read, "Lingelback."

Purchased by Mr. Arteria, with the Boursault Collection, for Edmund Higginson, Esq.

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11. A Landscape, in which is introduced a gentleman on horseback, traversing a sandy road, of whom a beggar is soliciting alms; near these are a woman and a child, seated at the wayside. The road is skirted with a clump of trees from whence the eye looks over an open hilly country. The figures are by the pencil of A. V. Velde.

1 *ft.* 1⅛ *in.* by 1 *ft.* 4 *in.*—C.

In the collection of Edmund Higginson, Esq.

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12. The Weary Traveller. A view, representing a hilly country, with a road on the left, leading over a sandy bank to the opposite side, where the view is bounded by a hedge-row of trees and bushes. The figures, which are the work of A. V. Velde, consist of a traveller with a pack at his back, reposing by the roadside, and a gentleman in a scarlet dress riding a gray horse.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—C.

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13. (The Companion.) A Hilly and Well-Wooded Country, with a pond on the left, at which a dog is slaking its thirst; near this is a gentleman on foot, with a dog by his side. Painted in a broad style.

In the collection of Mr. Koopman, Utrecht.

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14. A Peasant, with Cattle. *See* description, No. 37, Vol. VI.

Sold by auction in the collection of the Duchess de Berri, Paris, 1837; 2940 *fs.* (97*l.*)

Again in the collection of M. Dubois, 1840; 4701 *fs.* (188*l.*)

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15. The Ford, through which a man is carrying a woman. *See* description, No. 49, Vol. VI.

Sold in the collection of Ralph Fletcher, Esq., 1838, by Messrs. Christie and Manson. 69 *gs.*

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16. A Hawking Party. *See* description, No. 75, Vol. VI.

Sold by auction in the collection of the Duchess de Berri, Paris, 1837; 6835 *fs.* (274*l.*)

In the collection of Charles Heusch, Esq.

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17. Highwaymen attacking Travellers. *See* description, No. 81, Vol. VI. For size, read,

2 *ft.* 6 *in.* by 2 *ft.* 10½ *in.*—C.

Sold in the collection of Lord Charles Townshend, 1835. 185 *gs.*

Bought by Mr. Nieuwenhuys.

In the collection of the Baron Verstolk de Soelen.

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18. A Woman leading a little Boy. *See* description, No. 82, Vol. VI. The figures, instead of being, as is there stated, by Lingelback, appear like the work of Wouwermans.

Sold in the collection of the Duchess de Berri, Paris, 1837; 5774 *fs.* (231*l.*) Bought by Mr. Heris.

Put up for sale in the collection of M. Biré at Paris, 1841, and adjudged at 9120 *fs.* (365*l.*)

19. Sportsmen. A hilly landscape, with a high sandy mound on the right, an old fence over it, and two trees growing on its acclivity. A man with a long pole is passing by the fence; and a sportsman, with a gun on his shoulder, followed by two dogs, is in the centre of the foreground. Beyond him are two other sportsmen, one of whom is seated; these are also followed by two dogs. The figures are by Lingelback.

In the collection of Mr. Vander Hoop, Amsterdam.

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20. A Sportsman shooting a Rabbit. The view exhibits, on the left, a broken sandy hill, on the farther side of which is a sportsman aiming at a rabbit. A rustic fence extends along the centre, and on the right of the picture is a winding road, on which is a cavalier on horseback, with a man on foot by his side, and some dogs. More remote on the same road, is a second party approaching. The distant landscape shows an open country, finely varied with trees and meadows, amidst which may be descried the village church. Thistles and other herbage give effect to the foreground. Painted in the artist's most esteemed manner.

11 *in.* by 15 *in.*—P.

In the collection of J. Norris, Esq., Red Vales, near Bury.

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21. A Peasant with Cattle. This pleasing landscape offers, on the right, a hill of a broken form, enclosed at its base with a wooden fence, and bounded on its summit by clusters of trees. An old oak, of scanty foliage, grows close to the side and front of the hill. Upon a high road on the left is a herdsman driving before him towards the spectator two cows and four sheep; these appear to have been introduced a few years back by De Marne.

1 *ft.* 5½ *in.* by 1 *ft.* 2¼ *in.*—C.

Sold in the collection of the late Sir S. Clarke, 1840. 155 *gs.*
Bought by Mr. Norton.

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22. Cows and Sheep on a Road. The composition of this pleasing picture presents, on the right, a hill of a broken and picturesque form, with the stump of an oak at its base, and the trunk and some of its leafless branches lying by it. Two bushy trees grow on the farther ridge of the hill, and a spindle tree rises from a hedge. On the opposite side is a high road, which leads in a winding direction along the bank of a river into the distant country. On this road, and close to the front, are two fine cows and three sheep; and on the acclivity of the bank, at the side, are a boy in a red jacket and a goat. The figures are by the pencil of A. V. Velde.

1 *ft.* 1½ *in.* by 1 *ft.* 4¼ *in.*—C.

In the possession of Mr. Chaplin.

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23. Hawking Party. *See* description, No. 122, Vol. VI. For size, read,

10½ *in.* by 15½ *in.*—C.

Sold in the collection of Ralph Fletcher, Esq., 1838, by Messrs. Christie and Manson. 40 *gs.*

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24. Ducks and Geese in a Rivulet. *See* description, No. 125, Vol. VI.

Sold in the collection of Sir G. Warrender, Bart., 1837. 26½ *gs.*

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25. The Angler, with a lady and a gentleman looking at him. *See* description, No. 140, Vol. VI.

Sold at Paris in the collection of the Duchess de Berri, 1837; 3780 *fr.* including 5 per cent. (159*l.*)

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26. A Sportsman crossing a Bridge. A landscape, composed on the left of a clump of trees, growing amidst bushes, near which passes a river traversed by a bridge, which a

sportsman is crossing. The scene is farther distinguished by a man on horseback, followed by a dog. On the right of the picture is a cart drawn by one horse passing a building.

2 *ft.* 8 *in.* by 4 *ft.*—C.

Sold in the collection of Mr. Van Lankeren, 1835; 2420 *fs.* (97*l.*)

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27. Peasants loading a Waggon. This picture exhibits the usual composition so often described, and is distinguished chiefly by a fallen tree lying on the foreground, and the entrance to a château seen at some distance off; and also by the figures, which consist of a peasant loading a waggon, and fishermen on the bank of a river. Painted in the artist's latter style.

About 2 *ft.* by 2 *ft.* 6 *in.*—C.

Sold in the collection of Mr. Van Lankeren, Antwerp, 1835; 1485 *fs.* (60*l.*)

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28. A Landscape, representing a woody scene, divided in the foreground by a sandy road, on which is a man on horseback, with a woman up behind him; and beyond these are seen some labourers reaping in a corn field. Painted in a firm and spirited manner.

11 *in.* by 16 *in.*—P.

In the collection of T. Norris, Esq., near Manchester.

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29. The Swine Herd. This capital picture represents a richly wooded and fertile country, with a thatched cottage on the left, and an old tree of scanty foliage standing in the foreground. A small meadow, enclosed by a wood fence, in which grow a number of young oaks, adjoins the house; beyond these the view is bounded by a line of trees, which extend over two-thirds of the scene; and the remaining portion opens over a hilly landscape. In an open space in the

foreground is a man tending a herd of swine; these appear to be by the hand of Lingelback. A choice example of the master. Description, No. 18, Vol. VI., corrected.

2 *ft.* 2½ *in.* by 1 *ft.* 9½ *in.*—C.

In the collection of M. le Baron Delessert, Paris.

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30. A Traveller with a Laden Horse and an Ass. A landscape, exhibiting an open hilly country, interspersed with large clusters of trees, amongst which may be discerned a villa. Upon a high road over a hill near the centre is a man driving a laden ass and a gray horse; these are passing by a woman seated at the roadside with a child in her arms; an old man is also resting near, and a boy stands by; on the opposite side of the road is another traveller reposing. A fence separates this part from the adjoining grounds. The trunk of an old oak lies among docks and thistles in the foreground. The figures are by Lingelback. This is an admirable production. Description, No. 17, Vol VI., improved.

About 3 *ft.* 7 *in.* by 4 *ft.* 4 *in.*—C.

In the collection of M. le Baron Delessert, Paris.

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31. Peasants driving Cattle. A view over an open country, presenting on the right a hill, which slopes off to the opposite side, where a broken sandy hillock forms a prominent object. On this stands the trunk of an old oak amidst herbage, and the roof of a hovel is perceived on its farther side. Upon an adjacent road are a man and a woman driving towards the front seven sheep and three oxen; these are by the pencil of Vander Velde. Some other figures are faintly seen on a distant road in the opposite side. The whole scene is chequered with enclosures, and tinged with the warmth of a fine evening. Painted in the artist's most finished style.

9½ *in.* by 13 *in.*—C.

Imported from Paris by Messrs. Smith, 1840.

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32. A Woman scouring a Pot. A landscape, with a cottage of a picturesque appearance embosomed in trees, having a pent-house attached to it, under which is a woman occupied scouring a pot upon the top of a cask. A stream glides along the front of the building. On the opposite side is a road leading between banks over a hill on which is seen approaching a gentleman on horseback; a woman and a child are reposing at the side of the road, with a basket near them; and at some distance off, in the centre of the scene, may be observed a second cottage among trees.

1 *ft.* 6 *in.* by 2 *ft.* ½ *in.*—C.

Formerly in the possession of Mr. Emmerson, and now in the collection of William Theobald, Esq.

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33. Huntsmen and Attendants. This capital and splendid work of the combined masters Wynants and Adrian Vander Velde, represents a scene of unusual beauty and extent. On the right of the picture is a high bank, with two trees of scanty foliage at its side, and an abundance of thistles, docks, and other herbage; from hence the eye looks over some rising and undulating ground to a thick wood, which extends receding to the bank of a river in the left of the picture. On this side is a road leading from the foreground in a winding direction into the distant landscape. The figures which embellish the scene consist of two gentlemen on horseback, with attendants and dogs, both of whom are receding from the spectator; the nearest to the front has a gun on his shoulder, and is followed by three dogs; the other gentleman is mounted on a gray horse; he appears to have halted to speak to a man on foot. Two attendants are in advance; one of them bearing a hoop of hawks, the other a long pole. Four sheep browse at the side; at a distance beyond them is a

one-horse cart approaching. The appearance exhibits a fine bright morning.

4 *ft.* 10½ *in.* by 5 *ft.* 2 *in.*—C.

This picture was purchased by Mr Netscher of the family of the late Baron Puthon of Vienna, and sold for about 600*l.* to Mr. de Reus, of the Hague.

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34. Two Sportsmen on Horseback, with Attendants and Dogs. This beautiful scene is composed, on the left, of a high bank, of a broken and picturesque form, overrun with brushwood, and surmounted by a tree of luxuriant growth: at the base of this elevation are three peasants, one of whom, a female, with a pitcher at her back, stands in conversation with a man, who is seated; the third person is looking at the contents of a basket. A high road traverses the centre of the picture, on which are two gentlemen on horseback, accompanied by two attendants on foot, and three dogs; beyond these is a man with a sumpter horse and three dogs. The figures, &c., are by the pencil of Lingelback. Broken trunks and branches, and a variety of wild herbage, give interest and beauty to the foreground; and in the middle distance is a cluster of trees encompassed by paling; more remote the country becomes hilly, and indications of a village are perceptible. The appearance is that of a fine afternoon in autumn.

1 *ft.* 7½ *in.* by 2 *ft.* 1¼ *in.*—P.

Imported by Mr. Arteria, 1841.

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35. The Ruin. This pleasing picture exhibits, on the left, a noble ruin of an ancient castle (probably that of Brederode), which occupies half the scene; upon a road which passes along the front of this building, forming a portion of the foreground, are a woman with a bundle on her head, and a child by her side, on whose right is a man seated on a bank, with his back to the spectator. The opposite side, or

right of the picture, opens over a varied landscape. Signed, and dated 1661.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—C.

Sold by Messrs. Smith, at Paris, 1841.

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36. A Landscape, composed, on the right of a high hill, of a yellow sandy soil, and of a broken and picturesque form, surmounted by the decayed trunks of two old trees, and varied by a few stunted shrubs and tufts of long grass. Upon a high road, on the opposite side, is a gentleman on horseback approaching. The receding view presents a continuity of dunes. Painted in the artist's finished manner.

About 1 *ft.* 8 *in.* by 1 *ft.* 5 *in.*—C.

In the collection of Henry Bevan, Esq.

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37. A Shepherd with Sheep. The view offers, on the right, of a high road leading from the foreground over a hill, whose summit is clothed with trees, two of which, growing close to the precipitous rocky side of the hill, cross each other in their trunks. The left of the picture is composed of a river, over which the eye looks to two small buildings, and thence to the distant hills. A peasant, stripped to his shirt, is on the road, in front, driving a flock of five sheep,—two others of his flock have strayed, and his dog is running after them; and on the summit of the hill is a gentleman on a gray horse, followed by a dog. This picture may be farther identified by the trunk of an old oak lying in the centre of the foreground. A fine warm evening. Signed, and dated 1670.

1 *ft.* 7 *in.* by 1 *ft.* $10\frac{3}{4}$ *in.*—P.

In the possession of Messrs. Smith.

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38. A Landscape, with a river, near which are three men; two of them are angling; and on the right of the picture is a sandy bank, with a hut; and a road leading to a distant village. The figures are by Lingelback. Beautiful specimen.

1 *ft.* 5 *in.* by 1 *ft.* 8 *in.*

Bought by Messrs. Smith in 1839 of the Executors of Edward Gray, Esq., and sold to J. E. Fordham, Esq., Melbourn, Bury.

SUPPLEMENT

TO THE WORKS OF

ADAM PYNAKER.

1. A PEASANT with a Mule. The view exhibits a mountainous country, under the appearance of sunset. On the right is a rich cluster of trees, under the shade of which are peasants reposing; a little retired from these are a muleteer conducting his laden beast, and a man driving a flock of sheep. The opposite side is rendered picturesque by a cascade gushing from the side of some rocks, and gurgling along a pebbly bed.

12 *in.* by $15\frac{3}{4}$ *in.*—P.

Sold in the collection of the Duchess de Berri, at Paris, 1837, for 1795 *fr.* (72*l.*)

In the collection of the Duke of Sutherland.

2. Huntsmen in Pursuit of a Stag. The scene represents a hilly country, with two trunks of trees lying amongst docks and other herbage. In the foreground are two old trees standing on either side. In the second distance is seen a gentleman on horseback riding up to his dogs, which have just caught a fawn. The distant hills are richly clothed with trees.

2 *ft.* $7\frac{1}{2}$ *in.* by 2 *ft.* $5\frac{1}{4}$ *in.*—C.

In the collection of Mr. Rombouts, Dort.

3. The Enraged Ox. *See* description, No. 8, Vol. VI.

Sold at Paris, in the collection of the Duchess de Berri, 1837, for 5255 *fr.* and 5 per cent. (220*l.*)

4. The Sportsmen. A hilly country, under the aspect of a fine summer's morning. In the foreground, on a bank, are a dead fawn and hare, watched by a dog; and in the middle distance are several huntsmen and dogs pursuing a stag. A high sloping mountain, on which are peasants driving cattle, completes the composition.

Sold in the collection of Gen. Hibbert, 1811. 60 *gs.*

Purchased by Messrs. Smith, of Gen. Ramsay, 1839, and sold at Paris.

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5. A Herdsman tending Cattle. A landscape, representing a mountainous country, richly clothed with trees, and enlivened by a cascade, which glides through a chasm in the hills. Upon a high acclivity, on the left, may be observed a peasant tending cattle. The glow of sunset pervades the scene.

1 *ft.* 7 *in.* by 1 *ft.* 4¼ *in.*—C.

In the collection of Mr. Vander Hoop, Amsterdam.

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6. The Obstinate Ox. A mountainous country, distinguished by a cascade, the stream from which ripples along a pebbly bed, over a portion of the foreground; near this are a goat, a lamb, and a yellow and white ox,—the latter a herdsman is beating, to make it quit the water, in which he is assisted by the barking of his dog: behind the peasant is a fine red heifer. The warm hues of a summer's evening lend a charm to the picture.

1 *ft.* 3½ *in.* by 1 *ft.* 8 *in.*—P.

In the collection of E. W. Lake, Esq.

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7. The Goatherd. A landscape, representing a hilly scene, under the appearance of a warm evening. In the centre of the foreground stands a goatherd, with his hand raised to his

hat, looking up at some object; a second peasant is seated beyond him, with his back to the spectator. A goat, two kids, and three sheep, are near the stump of a tree, and some brambles on the left. The foreground is adorned with wild herbage, &c.

1 *ft.* ½ *in.* by 1 *ft.* 3 *in.*—P.

In the collection of Mons. Le Baron Delessert, Paris.

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8. Men landing Merchandise. The view exhibits an Italian scene, with a river (probably the Tiber) flowing through the centre, crossed by a lofty bridge, composed of a single arch, under which is perceived the distant country; and on the acclivity of some rocks, on the right, are several buildings. The foreground offers a busy scene, consisting of a number of persons occupied with bales of goods, landed from boats lying close in shore, with which they are lading a waggon drawn by two oxen. The warmth of a fine summer's day adds a lustre to the scene.

2 *ft.* 6½ *in.* by 2 *ft.* 1½ *in.*

Sold in the collection of M. A. Kleynenberg, Leyden, 1841, for 4350 *flo.* and 10 per cent. (about 389*l.*)

Bought by Mr. Brondgeest, for the Baron Verstolk de Soelen.

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9. A Man carrying a Woman through a Stream. This admirable work of the master is composed, on the right, of a lofty mountain, which extends receding into the extreme distance; clumps of trees, and bushes of various hues, adorn its broken acclivities, and a stream rolls foaming down its side into the valley, where it is crossed by a small bridge, over which are passing some travellers, with their mules. The scene is farther remarkable for an old gateway of stone, which abuts against the side of the mountain, over a road at its base. In the foreground is a peasant bearing a woman in

his arms through a pool of water, in which are two goats butting each other. The appearance is that of a fine summer's evening.

1 *ft.* 8¾ *in.* by 1 *ft.* 5 *in.*—P.

In the possession of Mr. Chaplin, for sale.

A repetition of this picture, of a similar size, is in the Bridgewater Collection.

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10. A Landscape, with Cattle and Ruins. On the foreground of the scene, which is skilfully diversfied with herbage, is seated an old woman, near a group of cattle. On the right is a castellated ruin, surmounted by the remains of a watch-tower; and this object is illumined by the rays of the declining luminary, whose gleams dart through a doorway in the castle, and relieve the woody masses which skirt the wall: beyond is a plain, bounded by a chain of mountains, both of which are brilliantly tinged by the warmth of sunset.

1 *ft.* 10⅜ *in.* by 2 *ft.* 3 *in.*—C.

Formerly in the Cologne Gallery.

Collection of Ralph Bernal, Esq., 1824. 100 *gs.*

Purchased by Mr. Arteria, for Edmund Higginson, Esq.

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11. A Landscape, represented under the effect of a stormy sky. The scene is rendered remarkable by the ruins of a house standing on the right, and by a foreground abundantly enriched with herbage, old trunks of trees, and the silver-barked beech. Two herdsmen, keeping cattle, are near the ruin.

1 *ft.* 4 *in.* by 1 *ft.* 6½ *in.*—C.

Collection of Mons. Schamps, 1840. 2900 *fr.* (127*l.* 12*s.*)

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12. A View on the Coast of Calabria, exhibiting, on the right, a coaster or smuggling vessel, with eight persons on board, most of whom are busily engaged: and on the shore are two youths, one of whom is undressed, and prepared to enter the river. On the foreground, which is abundantly varied with brambles and wild herbage, are two oxen grazing;

a little beyond these, and more to the left, is a man on a mule, accompanied by a woman on foot, passing on the farther side of a bank, on which grow a clump of trees; from hence the eye looks along a chain of rocky hills receding into the distance. Early morning.

2 *ft.* by 2 *ft.* 7½ *in.*—C.

In the collection of W. Tripp, Esq., Bristol.

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13. Muleteers. A landscape, representing a view in Italy, under the appearance of early morning. On the left of the picture is a mass of high rocks, surmounted by a building, distinguished by a round tower; a streamlet flows round the base of the rocks, along the side of which is a high road leading from the foreground in a diagonal direction, into the country; two muleteers, with their beast, one of whom is mounted on his mule, are on the road; two sheep and a goat are also in the group, and at some distance off is seen a man coming through an arched doorway in a wall.

About 1 *ft.* 11 *in.* by 1 *ft.* 7 *in.*—C.

Sold by Messrs. Smith, to Stephen Jarrett, Esq., Bristol, 1840.

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14. A Herdsman amusing himself with his Dog, while his cattle browse around him. The view is composed of a clump of trees near the centre, consisting of beech and elms; one of the former appears to have been riven by a recent gale. The distance terminates with blue mountains. Upright shape.

Bequeathed by the late Sir John Erskine, Bart., to the Museum at Edinburgh.

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15. The Humane Traveller. A woody landscape, with a man bending on one knee, shearing a dog. *See* description, No. 47, Vol. VI. Engraved under the above title.

Sold in the collection of the Hon. Lady Stuart, by Christie and Manson, 1841. 160 *gs.*

Bought by Mr. Nieuwenhuys.

16. The Bathers. The view exhibits a mountainous country, dotted with buildings on the summits of the rocky hills, and distinguished, on the left, by a vault and a tower at the entrance to an ancient château. On the opposite side is a river, which flows in a winding direction among the mountains. The foreground is varied by trunks of trees and other appropriate details; and in this part are two bathers, one of whom has cast his red mantle on the branch of a tree, and the other is dressing himself.

3 *ft.* 2 *in.* by 3 *ft.* 7¾ *in.*—P.

Collection of the late Count Perregaux, 1841. 1820 *fs.* and 5 per cent. (76*l.*)

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17. L'Accident du Voyage. View of a mountainous country, with a cascade flowing from a hill, on the right, and rushing impetuously over a rugged bed of rocks to the opposite side, there forms a pool. A rustic bridge of timber, over the stream, has given way with a woman on a mule, and the beast having fallen through the broken planks, his rider is tumbling from its back; this accident has terrified an attendant behind her, who has charge of a richly caparisoned mule: beyond these are some travellers arriving from a pass in the mountains. Morning.

1 *ft.* 5 *in.* by 1 *ft.* 7½ *in.*—C.

In the collection of Charles Bredel, Esq.

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18. A Hilly and Well-Wooded Country, with the remains of a gateway over a road. *See* No. 43, Vol. VI., for a similar scene. A man stooping at a stream in front, a boy by his side, and two cows and two sheep, distinguish it from that picture.

11½ *in.* by 10 *in.*—P.

From the collection of Lord Wharncliffe.

Sold by Messrs. Smith to Wm. Theobald, Esq.

SUPPLEMENT

TO THE WORKS OF

JOHN HACKAERT.

1. A Stag Hunt. A view in the environs of a wood, with a large sheet of water in the foreground, into which a stag has plunged, followed by huntsmen and dogs; among the party are a lady and a gentleman on horseback, armed with spears. Another sportsman, mounted on a white horse, is close to the front, and a third is on the left, winding his horn. These, together with the animals, are by the hand of Berghem.

About 3 *ft.* 6 *in.* by 4 *ft.* 2 *in.*—C.

Exhibited in the British Gallery, 1835.

In the collection of Earl Granville.

2. A Hawking Party. *See* description, No. 13, Vol. VI.

Sold in the collection of Sir Charles Bagot, K.G.C., by Christie and Manson. 191 *gs.*

3. Peasants driving Cattle along a Road. *See* description, No. 21, Vol. VI.

Sold at Paris, in the collection of the Duchess de Berri, 1837.

4. A Stag Hunt. The view exhibits a beautiful forest scene, with a large piece of water flowing over a great portion of the foreground, into which a stag has bounded, and is closely pursued by a number of dogs, some of which are at its haunches; these are urged on by a sportsman, mounted on a white horse, accompanied by a man on foot, both of whom are in the water; other huntsmen and dogs are seen arriving on a road, skirted by lofty trees. The figures are by the hand of Lingelback.

1 *ft.* $1\frac{1}{4}$ *in.* by $10\frac{3}{4}$ *in.*—C.

In the collection of Charles Heusch, Esq.

SUPPLEMENT

TO THE WORKS OF

WILLIAM VANDER VELDE.

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1. VIEW on the Dutch Coast during a Calm. The scene presents, on the left and front, a narrow sandbank, on which a fisherman is kneeling, to examine the contents of a basket; a small boat (only half of which is visible) lies close to the shore: a little removed from these is a group composed of a yacht and two fishing boats, and at the head of the former is a small boat, full of passengers. On the opposite side of the view are a treckschuit, a barge, and a small boat, lying together. Various small craft are seen in the distance.

1 *ft.* 3½ *in.* by 1 *ft.* 6¾ *in.*—C.

In the collection of Earl Beverley.

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2. A View on the Coast during a Calm, but with the appearance of a change of weather, the sky being overcast, and the general aspect gloomy. The nearest object to the spectator is a fishing smack, lying close to a sandbank, with eight men on board, and her masts and sails lying on the deck; a small boat, with one man in it, lies alongside of her. On the right is a yacht, with her carved and gilt stern towards the eye, and on her larboard side is a small vessel under sail. Others are in the distance.

1 *ft.* ¾ *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Kalkbrenner, Paris, 1835, price 5500 *fs.* (220*l.*)
Bought by Mr. Nieuwenhuys.
Exhibited in the British Gallery. Joseph Barchard, Esq.

3. View from the Shore, looking out seaward, during a calm hazy morning. On the left is a jetty, near which is a sailor with a coil of rope in his hands, apparently speaking to a comrade, who is in the water alongside of a fishing boat, in which are three men. On the opposite side of the picture is a coaster, with a number of men on board, some of whom are rowing, and others are about to raise the sail.

10 *in.* by 12½ *in.*—P.

Exhibited in the British Gallery. William Hastings, Esq.

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4. View off the Coast during a Fresh Breeze. This excellent picture presents, on the left, a coaster scudding under main-sail, carrying a blue flag at the yard arm, and having four men on board, and a small boat alongside, with two sailors in it; beyond these are several merchant ships receding in succession. On the opposite side are a ship of war, with a small boat at her side, and a vessel in full sail, approaching. Painted in a clear tone of colouring.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—P.

Exhibited in the British Gallery, 1835. Earl Granville.

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5. View on the Coast during a Calm Morning. On the right is part of a jetty, with two men on it, and a third crossing a plank to enter a large coaster, on board of which is a man seated on the top of her lading; beyond this is a small vessel, carrying a red main-sail. The opposite side is distinguished by two fishing boats, and a buoy, floating on the water.

About 1 *ft.* 4 *in.* by 1 *ft.* 1 *in.*—P.

Exhibited in the British Gallery. Sir R. Fitz Wygram, Bart.

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6. View on the Dutch Coast during a Fine Calm Morning. The composition offers, in the centre, a boat, containing

three men and two large fishing baskets; a little retired from this is a merchant ship, with her sails hanging loosely on the yards; two small boats lie alongside of her, and over her stern are seen three fishing smacks. On the opposite side is a coaster, approaching under main and fore-sails, and considerably remote from this are a frigate and two small vessels.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—C.

Sold in the collection of Col. Houlton, 1836. 160 *gs.*

Collection of M. Biré, Paris, 1841, 9800 *fs.*; bought in at 392*l.*

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7. (Companion.) View on the Coast during a Fine Calm Evening. The principal object which meets the eye is a coaster lying near a sandbank, with her fore and gib sails up, and her main-sail half reefed; a small vessel with a boat at her stern is on her starboard side, and at some distance off on the left, is a ship of war. The opposite side is remarkable for sandbanks, on one of which is a fisherman with a basket. This beautiful picture may also be known by a basket hung on a pole near the front.

1 *ft.* 3½ *in.* by 1 *ft.* 7¼ *in.*—P.

Sold in the collection of Colonel Houlton, 1836. 145 *gs.*

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8. A View on the Coast during a Calm Evening. The composition is distinguished by two boats, lying near a sandbank on the left of the picture, with which two sailors are engaged; while a third, with a basket at his back and a stick in his hand, stands by, apparently conversing with them. In the centre are two coasters, the nearest of which has her main-sail brailed up, and a boat, with two men in it, lies at the stern of the farthest vessel. Close to the right is a row-boat, with two men in it, pulling in their nets; from hence the eye descries, at some distance off, a ship of war at anchor,

firing a gun. Other vessels are perceived in the receding space.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

Formerly in a small collection made by the Duc de Berri. Imported by Mr. Hume, 1840.

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9. A Sea View, under the appearance of a fresh breeze. On the right is a yacht, with her stern to the spectator, scudding under fore-sail; her main-sail is close reefed, and a flag floats at her richly ornamented stern, and a small boat follows in her wake. In the opposite side are a smack approaching, and a row-boat full of passengers; beyond these are five ships of war, lying dismantled at anchor. A fine evening. An exquisitely finished work.

1 *ft.* 2½ *in.* by 1 *ft.* 5 *in.*—C.

Imported by Messrs. Smith, 1838, and sold to C. Heusch, Esq.

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10. A View on the Coast during a Calm. The composition of this pleasing little picture offers, in the centre, a small boat, with two men in it, lying alongside a coaster, whose sails hang loosely on the yards. A little retired on the right is a frigate, with two boats alongside of her; a second ship of war is still more remote, and three others may be perceived on the opposite side.

9½ *in.* by 12½ *in.*—P.

In the collection of Robert Pigou, Esq.

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11. A View on the Dutch Coast during a Calm. This admirable picture offers, on the right, a portion of a pier, on which are two men, one of whom is stooping near a pole. Two small vessels lie at the extremity of the pier, portions only of which are visible; in the nearest of these is a sailor, and in the other are two men. In the opposite side is a fishing

smack in shallow water; one man is on board, and two others are on the sands near it. Two groups of vessels are at some distance off; and in addition to these is a merchantman, with all sails set. A clear fine morning.

1 *ft.* 2 *in.* by 4 *ft.* 4¼ *in.*—C.

In the collection of Charles Bredel, Esq.

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12. A Sea View, represented under the appearance of a calm. Among a number of yachts and small craft may be noticed in the centre a boat containing ten persons, one of whom, in a red dress, stands; they are going towards a yacht on the right which has a red main-sail lowered on the deck, and five sailors on board; near the side is a coaster, beyond which is a yacht, and both of these are in full sail: on the opposite side of the picture are a ferry-boat and a yacht.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C.

Imported by Mr. Chaplin.

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13. A View near Shore in a Fine Calm Evening. This little bijou presents, on the left, a small boat on a sandbank, with one man in it, and another standing at its side; on the right of the picture are two smacks with sails up ready to start. A frigate rides at anchor in the distance, and a few small craft are faintly perceived in the offing.

About 7 *in.* by 9 *in.*—P.

Sold in a sale at Utrecht, 1838, 1210 *flo.* Bought by Mr. de Gruyter, Amsterdam, 100*l.*

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14. A View looking Seaward during a Calm. On the left are two fishing smacks lying in the shallows, in the nearest of which are three men loosing the sails; two men are on board the other; near these is a small boat with one man in it, and on the sands are a man with a basket at his back, and a

woman, who is stooping. At some distance off on the opposite side is a ship of war firing a salute. An excellent production.

About 1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

Exhibited in the British Gallery, 1835. Earl Granville.

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15. A Fleet preparing to Sail during Calm Weather. On the right of the picture is a large frigate lying with her broadside to the spectator, her numerous crew busily occupied unfurling sails; a small vessel is on her larboard bows, the sailors in which are raising the main-sail: a little retired from these and nearer the side, are two small ships firing a salute. The composition presents on the opposite side a ship of war, with her stern to the spectator, and her crew similarly engaged with the preceding; also two boats, one of which is full of passengers, and a yacht firing a gun. Many other vessels recede in succession into the distance. Painted in a free style, and the latter period of his life.

3 *ft.* 4 *in.* by 4 *ft.* 2 *in.*—C.

In the possession of the Honourable M. Currie.

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16. A Seashore View during a Calm. *See* description, No. 128, Vol. VI.

9 *in.* by 11 *in.*—P.

Sold in the collection of Brook Greville, Esq., by Messrs. Christie and Manson, 134 *gs.* Bought by William Wells, Esq.

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17. (The Companion.) A View from the Shore during a Calm. *See* No. 129, Vol. VI.

Sold in the collection of Brook Greville, Esq., 1837. 135 *gs.*

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18. A Sea View during a Stiff Breeze. *See* description, No. 149, Vol. VI.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—C.

Exhibited in the British Gallery, 1835. Miss Rogers.

19. A Sea View during a Calm. Near the centre of the scene are a ship of war, and a small vessel with a red main and sprit sail; and a little more distant on the left, are a coaster and a frigate: in the opposite side is a merchant ship riding at anchor. Painted in the artist's clear and silvery manner.

1 *ft.* 1½ *in.* by 1 *ft.* 4 *in.*—P.

Purchased by the Writer in 1825, of M. Vailliant, Amsterdam. Now in the collection of Mons. Vander Schrick.

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20. A Sea View during a Calm. This capital picture exhibits in the centre a yacht with her main and sprit sails up, and her stern towards the spectator; on the right is a row-boat with two fish baskets in it, and two men and a woman, the latter of whom is rowing; beyond this are an Indiaman and two coasters. In the opposite side is a coaster with a main-sail hanging loosely on the yard, a boat containing two men lies alongside of it; many other vessels are in the distance.

3 *ft.* 5½ *in.* by 4 *ft.* 5 *in.*—C.

In the collection of Mons. Vander Schrick.

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21. A Naval Engagement. This very clever work of art is distinguished by two row-boats, full of sailors, passing along the centre; and beyond these are a number of ships of war engaged in close conflict.

1 *ft.* ¾ *in.* by 1 *ft.* 4¾ *in.*—C.

In the collection of Mons. Vander Schrick.

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22. A Storm at Sea, with ships in distress. A ship of war closely reefed, with many ropes snapped by the gale, and flying in the wind: the waves beating terrifically over her bows. *See* description of this unrivalled picture, No. 182, Vol. VI.

Now in the collection of William Hornby, Esq., of the Hook, near Southampton.

23. A Naval Engagement. The scene presents the appearance of a fresh breeze, a lurid and misty horizon, indicating the close of a fine day inautumn. On the right is a ship of war firing a broadside from her larboard guns, and beyond her are several frigates. On the opposite side is a ship's boat full of men; considerably remote from which are a number of ships of war distributed in various positions.

About 2 *ft.* by 2 *ft.* 6 *in.*—C.

Exhibited in the British Gallery, 1838.

In the collection of Andrew Fountaine, Esq.

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24. A Sea View during the Prevalence of a Strong Gale. The principal object which meets the eye is a ship of war, with her main and fore sails reefed, scudding towards the right of the picture, on which side and at some distance off is another line of battleship. In the opposite side are several vessels receding in succession into the distance.

About 1 *ft.* 5 *in.* by 2 *ft.*—C.

Exhibited in the British Gallery, 1839. W. R. Cartwright Esq.

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25. Fishermen pushing off their Boat and Fishing-Smack. *See* description, No. 103, Vol. VI.

Sold in the collection of Mons. Francken, Lokeren, 1838, 7425 *fr.* (298*l.*)

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26. A Ship of War becalmed. *See* description, No. 137, Vol. VI.

Now in the collection of Mr. Vander Hoop, Amsterdam.

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27. View on the Y, under the appearance of a calm but cloudy evening. On the right is a jetty, on which are two men, one of whom is stooping to look at the contents of a basket; the other has a long pole in his hand. In the

centre is a frigate with a small boat alongside of it; a second, with two men in it, is approaching from the left: several other vessels are distributed over the receding parts of the scene.

About 1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—C.

In the collection of Mons. Van Sasseghem, Ghent.

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28. A Calm, with a ship of war at anchor. *See* description, No. 160, Vol. VI. This admirable picture was purchased of Mr. Zachary, in 1836, for 500*l.*

Now in the collection of Mr. Vander Hoop, Amsterdam.

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29. A Sea View during Squally Weather. *See* description, No. 170, Vol. VI.

Sold in the collection of Ralph Fletcher, Esq., 1838. 60 *gs.*

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30. View on the Cingel, Amsterdam. *See* description, No. 179, Vol. VI.

Sold in the collection of Brook Greville, Esq., 1836. 34 *gs.*

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31. Sea View during a Storm and Shipwreck. *See* description, No. 208, Vol. VI.

Sold in the collection of Brook Greville, Esq., 1836. 45 *gs.*

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32. A View off the Coast of Holland, in calm weather. On the left, is a group of three smacks, with their sails hanging loosely on the yards, and a boat with a sailor in it, moored near a sandbank, in which is fixed an anchor. On the opposite side is a sailor standing in the water by the side of his boat. A merchant ship and other vessels adorn the distance. A clear and beautiful example.

1 *ft.* 1 *in.* by 1 *ft.* 3 *in.*—C.

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33. (The Companion.) A Sea View, under the appearance of a strong gale and a rolling sea. This very excellent picture represents three large ships weathering the gale: the nearest one to the spectator is seen in a side view under close reefed sails; a second has her sails reefed half-mast high; and the remaining one is at some distance in the opposite side, with her sails lowered.

In the collection of Monsieur le Baron Delessert, Paris.

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34. A View from the Shore in Calm Weather. Upon a sandbank on the left, stands a sailor near a small boat, in which is a fisherman; from hence the eye looks to a frigate at some distance off. About the centre of the scene are two smacks, the nearest of which carries a red main-sail, and the other a white one, hanging loosely on the yard. Close to the right is a small boat with three men in it. A fine evening. An exquisite gem.

$9\frac{1}{2}$ *in.* by $12\frac{3}{4}$ *in.*—P.

In the collection of Mons. le Baron Delessert, Paris.

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35. A Coast Scene during Fine Calm Weather. The composition exhibits, on the right, two coasters, lying alongside each other; a small boat containing three men floats at the stern of the nearest ship; in the opposite side is a third vessel of the same description, carrying a red main and a white sprit sail, having four people on board: in the distance is seen a frigate with her broadside to the spectator. This, like the preceding, is a work of the highest quality.

1 *ft.* 2 *in.* by 1 *ft.* $5\frac{1}{4}$ *in.*—P.

In the collection of Mons. le Baron Delessert, Paris.

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36. A View from the Shore, looking seaward, during a calm, but with the prognostics of a change of weather. Two fish-

ing boats lie near the shore, and a sailor stands up to his knees in water, with a rope in his hand. *See* description, No. 166, Vol. VI.

Sold in the collection of the Hon. Lady Stuart, 1841, by Christie and Manson, 590 *gs.* Bought by Mr. Nieuwenhuys.

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37. A View on the Coast during a Fresh Breeze. Among the number of vessels distributed over the scene is a Dutch ship of war, lowering her sails. This is a splendid work of the master. *See* description, No. 34, Vol. VI.

Sold in the collection of the Hon. Lady Stuart, 1841, 1120 *gs.*

Bought by Mr. Brown. Now in the collection of William Hornby, Esq.

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38. A Calm. Three men pushing off a boat. *See* description, No. 230, Vol. VI.

Sold at Paris, in the collection of the Duchess de Berri, 1837, for 4001 *fr.* and 5 per cent. (168*l.*)

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39. View on the Dutch Coast, during a calm fine day. This exquisitely-wrought picture is composed, on the left, of two fishing boats, from which some people are coming in a small boat. On the opposite side, and at some distance off, is a frigate, from which a gun is discharged; and through the smoke from the cannon another ship is perceived.

1 *ft.* 1 *in.* by 1 *ft.* 3 *in.*—C.

Purchased by Messrs. Smith, from the collection of Sir Charles Blount, Bart.

In the collection of Baron Verstolk, de Soelen, Hague.

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40. The Arrival of the Fleet which brought Charles II. to England, in 1660. The scene lies off Dover, and the ship Naseby (afterwards called the Royal Charles) is moored on

the left, with her broadside to the spectator; the royal union-jack flies at her mast-head, and several flags adorn various parts of the vessel: the yards and rigging are also crowded with people. Several boats, filled with passengers, are quitting the ship, in one of which is supposed to be his majesty. On the opposite side is a yacht, with her stern to the spectator, sailing close to the wind; beyond her is an armed cutter, with her main-sail furled, and a number of persons on board; and still more remote are several vessels at anchor. Light breeze. Engraved in mezzotinto, by Kirkall.

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41. (The Companion.) A Ship in Distress. This masterly work of art represents the ocean violently agitated by a strong gale, and a large ship, with her sails half reefed and fluttering in the breeze, bending over so that her deck is seen, while beating through the rolling surge. A second ship of war is seen at a great distance off, on the opposite side, tossing under bare poles. The sky is obscured with dark clouds, and the general appearance is that of morning after a stormy night. This is a highly classical production. Engraved by Kirkall.

1 *ft.* 1 *in.* by 1 *ft.* $10\frac{3}{4}$ *in.*

The preceding two pictures are said to have been presented by Charles II. to Sir Anthony Deane, from a descendant of whom they were purchased by the present proprietor, C. Purvis, Esq.

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42. A Boat, containing eight persons, putting off from a jetty. A calm. *See* description, No. 247, Vol. VI.

Sold in the collection of Edward Solly, Esq., 1837, by Messrs. Foster and Son. 210 *gs.*

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43. A View on the Dutch Coast, during calm weather and a fine evening. This beautiful picture presents, on the left, a portion of a jetty, on which are a man and a woman: near

this lies a yacht with her main-sail up, and her stern to the spectator: beyond which is a fishing smack. On the opposite side is a row-boat, with two men in it,—a little retired from which is a ship of war, and more towards the side is another, of a smaller description: several other ships are seen at remote distances.

2 *ft.* $\frac{1}{2}$ *in.* by 1 *ft.* 9 *in.*—C.

Sold in the collection of J. Forel, Esq., by Messrs. Christie and Manson, 1839. 330 *gs.*

Bought by Mr. Norton.

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44. A View on the Coast of Holland during a Calm. Amidst the number of vessels distributed over the wide expanse, may be descried seven ships of war, which, with others, form a sort of crescent, leaving the front of the picture destitute of objects. On the left is a brig, from which a salute is fired, probably in honour of a person of distinction, who is in a row-boat on the same side, and appears to be going to the fleet. The light fleecy clouds which float in the upper hemisphere, together with the brilliant purity of the surrounding atmosphere, indicate it to be the afternoon of a fine summer's day.

2 *ft.* 4 *in.* by 3 *ft.* $2\frac{1}{2}$ *in.*—C.

Sold in the collection of the late Sir Simon Clarke, Bart., by Messrs. Christie and Manson, 1840. 1029*l.*

Bought by Mr. Brown.

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45. View on a Sandy Beach during a Calm, with three fishing smacks and a small boat. *See* description, No. 50, Vol. VI.

Sold in the collection of Mons. Schamps, 1840, for 3330 *fs.* and $7\frac{1}{2}$ per cent. (142*l.*)

Bought by Mr. Nieuwenhuys.

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46. A View off the Entrance to the Brill, during a light breeze and a fine clear morning. The object which first meets the eye is a Dutch coaster, with five men on board, scudding under main-sail, and receding from the spectator, with a boat in her wake. On the right is a boat going towards the side, with a square main and sprit sail up; and at some distance, in the centre, is a sloop without sails at anchor. A lugger, and various small craft, are distributed over the scene, which is bounded by a line of low land. This is a beautiful specimen of the artist.

About 1 *ft.* 8 *in.* by 2 *ft.*—C.

Exhibited in the British Institution. Lord Crewe.

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47. A Sea View under the appearance of a Gentle Breeze. Among a number of vessels distributed over the scene, are two small craft near the centre of the front; one of them is a boat sailing under main and jib sails, the other is a fishing smack at anchor, without sails. On the spectator's right, and more distant, is a small boat, containing several passengers, beyond which is a large merchant ship, and still more remote a second, of a similar description; many more are visible in the receding distances.

1 *ft.* 5 *in.* by 1 *ft.* 5½ *in.*—C.

Collection of the Marquis of Cholmondeley, Houghton Hall.

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48. A Naval Engagement off the English Coast. The principal objects which meet the eye are two Dutch men-of-war, surrounded by a number of ships' boats,—these occupy the front of the picture: more distant is a ship on fire; and in another part are two other vessels. The high rocky coast of England is visible at the side.

3 *ft.* 3 *in.* by 4 *ft.* 2 *in.*—C.

Collection of the Marquis of Cholmondeley, Houghton Hall.

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49. A Sea View during a Fresh Breeze. A coaster, in full sail, is passing along the front, towards the right of the picture, with a boat attached to her stern; beyond her are a three-masted vessel and a smack; and at some distance off, on the opposite side, are two large merchant ships in full sail. Excellent quality.

1 *ft.* 1 *in.* by 1 *ft.* 3½ *in.*—C.

In the Houghton Gallery. The Marquis of Cholmondeley.

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50. A Sea View during Calm Weather and Sunset. The scene exhibits, on the right, a ship of war, in a fore-shortened view, with her stern to the spectator, her sails up, and the crew firing the evening gun: two row-boats are near. On the opposite side, and near the front, is a fishing smack, with two men in it; and at some distance off are a yacht and a frigate.

1 *ft.* 2¾ *in.* by 1 *ft.* 9½ *in.*—C.

In the collection of Lord Ashburnham, near Battle.

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51. A View on a River in Holland, during calm weather. On the right are two fishing boats, with their sails unfurled, waiting for a breeze to start. A group of three vessels, of the same description, is on a sandbank on the opposite side, and various small craft are perceived in the distance. Excellent.

9¼ *in.* by 12¼ *in.*—P.

In the collection of the Baron Nagel Van Ampden, Hague.

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52. A Coast Scene during Calm Weather. The composition presents, on the right, and front of the picture, two small fishing boats, with one man in each. A fisherman, with a basket at his back, is in the water,—beyond whom are two small craft, with their sails up; on the opposite side is a row-boat with two men in it.

53. (The Companion)—exhibits a similar scene, and is distinguished, on the right, by a ridge of sand, fenced with piles, and leaving in its side an opening to descend to the water; two men are here, one of whom is on a ladder. On the opposite side is a small sailing boat with two men in it, and two in the water; a third is carrying a man on his back: beyond these is a row-boat full of people. Description, Nos. 214 and 215, Vol. VI., improved.

$6\frac{1}{4}$ *in.* by $9\frac{1}{2}$ *in.*—P.

In the collection of Baron Nagel Van Ampden, Hague.

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54. A Sea View during a Calm. The view exhibits, in the centre, a group, composed of a small coaster, with her sails hanging loosely on the yards, and two other vessels of a smaller description, in the nearest of which are four persons, and in the other, two: towards the side is a row-boat, with two fishermen and a basket in it; and beyond this object is a small trader. On the opposite side of the picture are a ship of war and a yacht. Other vessels are distributed over the more distant parts.

1 *ft.* 7 *in.* by 2 *ft.* 1 *in.*—C.

In the collection of the Baron Verstolk de Soelen, Hague.

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55. View on the Dutch Coast, during a calm clear day. The placid scene presents, on the left, a pleasure yacht, with her stern to the spectator, her main and fore sails up, and five persons on board, one of whom is amusing the sailors with the sound of a violin: beyond her is a row-boat containing several passengers, and still more remote is a ship of war. A sloop and some small craft are in the distance. An admirable production.

1 *ft.* 3 *in.* by 1 *ft.* $\frac{3}{4}$ *in.*—P.

Exhibited in the British Gallery, 1836. E. W. Lake, Esq.

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56. Engagement between the English and Dutch Fleets, in 1665. *See* description, No. 254, Vol. VI.

This capital picture was destroyed, with many other works of art forming the gallery of Mr. Yates, in the conflagration of the Western Exchange, 1836.

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57. A View on a River in Holland, under the appearance of a calm and early morning. This little picture is distinguished by a small portion of shore, on the left, where three sailors are seen, one of whom is in a boat; a second is stooping on the sands near him: a little distant from these are two yachts,—one, having a main-sail, lies with her broadside to the spectator. In the centre is a row-boat, full of people, going towards the right, where two coasting vessels are at anchor, and a small boat, with two men in it, is in front of them: other small craft are faintly descried in the distance.

10¼ *in.* by 9½ *in.*—P.

In the collection of William Theobald, Esq.

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58. A View from the Shore, looking seaward, under the appearance of early morning and calm weather. The scene presents, on the right, three men in the water, pushing their smack off the sands; beyond is a breakwater of piles; still more remote, and in the centre of the view, is a small vessel with main and fore sails up; and on the farther side of this object is a boat full of people; a second boat, containing five persons, is on the left, and a sloop is beyond it. This picture may be farther identified by a fisherman, with a basket at his back, walking on the sands close to the front.

12¼ *in.* by 15½ *in.*—C.

Imported by Mr. Chaplin, and sold to —— Roepel, Esq.

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59. A Calm, with a yacht and a small boat near a jetty. *See* description, No. 255, Vol. VI.

12½ *in.* by 12 *in.*—P.

Sold in the collection of the Right Hon. Pole Carew, 1835, 132 *gs.*

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60. The Shrimp-catcher. A view from the shore, under the appearance of a fine calm morning. On the left is a group of three fishermen, one of whom has a basket at his back, another is seated on a boat, and the remaining one stands near them: beyond these is a smack lying on the sands, and a number of persons near it: from hence the eye looks to a range of sandhills. Near the centre of the view is a smack with three men on board, one of whom is taking a bundle from a man's shoulders, who stands in the water: the remaining person is a man in the shallows catching shrimps. Description, No. 262, Vol. VI., improved.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—C.

In the collection of Mr. Vander Hoop, Amsterdam.

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61. A Sea View during a Calm, but with a gentle ripple on the surface of the water. The scene is distinguished by a Danish frigate, represented in a fore-shortened position in the centre, and from which a gun is being discharged, and the smoke from it partly conceals a small boat with sailors in it: beyond the former object are perceived the sails of another vessel. At some distance off, on the left of the picture, is a ship of war with her sails unfurled, and many other craft are descried along the horizon. A small fishing smack is also on the right. This is a pleasing specimen in the best period of the artist.

11 *in.* by 9½ *in.*—P.

In the collection of James Johnson, Esq., Manchester.

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62. A View off the Coast during Calm Weather. The principal object which meets the eye is a yacht on the left, from which a salute is being discharged; some fishing boats are near it, and on the same side are fishermen landing their goods. To the right are a number of small craft at anchor, and about the centre is a row-boat with passengers in it. The whole consists of about nine vessels.

1 *ft.* 7 *in.* by 1 *ft.* 11 *in.*—C.

In the collection of J. Norris, Esq., Red Vales, near Bury.

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63. A View on the Y in Winter. This unique work of the artist represents a river, in which three merchant ships are frozen. Close to the front are five men, one of whom, near a mooring post, has a bale of goods on his back, two others are busy with packages, a fourth is runningt owards the centre, where the remaining person stands with a pole in his hand: beyond these are several men drawing along a fishing boat. The view terminates with a line of low coast. This is a faithful transcript of nature.

1 *ft.* 3¾ *in.* by 1 *ft.* 9¾ *in.*—C.

In the collection of Mr. de Reus, Hague.

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64. A View from the Shore during a Calm. Among a group of five persons on the beach, is one with a basket at his back. *See* description, No. 161, Vol. VI.

Bought by Mr. Arteria, for Edmund Higginson, Esq., Saltmarsh Castle.

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65. A Sea View, represented under the appearance of a fresh breeze. Two fishing smacks occupy the centre of the scene, one of which is overshadowed by a passing cloud, the other is brightly illumined, and appears to glide with rapidity over the silvery waves.

5½ *in.* by 7 *in.*—P.

In the collection of Earl Lonsdale, Lowther Castle.

66. A View off the Mouth of a River, looking out seaward. This picture is distinguished by two fishermen who are standing near a boat on shore, and which an old man with a child is approaching; two Dutch ships are under sail down the river: on the opposite bank of the river is a cottage; several vessels are seen at various distances out at sea. Painted in the artist's clear and silvery manner.

1 *ft.* 4½ *in.* by 1 *ft.* ½ *in.*—P.

In the collection of Earl Lonsdale, Lowther Castle.

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67. A Naval Engagement between the United Fleets of England and France, and the Dutch, fought in 1672. The former commanded by the Duke of York; the French, by Admiral D'Etrées; and the latter by Admiral De Ruyter. The combined fleets cover the whole extent of the picture, and exhibit a scene of determined courage and heroic devotion, so strikingly evinced in that battle between the English and Dutch. The French from some political motive taking but very little part in the action. The principal or nearest group of ships to the spectator, consists of four first-class vessels, lying nearly with their broadsides to each other in hot conflict: on the opposite side, and more retired, is a ship on fire; this is probably the one commanded by Lord Sandwich, who determinately perished with his ship. A fresh breeze agitates the waters, and the general appearance is that of a fine afternoon. *See* description, No. 109, Vol. VI., enlarged and corrected; and read, size,

2 *ft.* 10¼ by 3 *ft.* 3¼ *in.*—C.

Collection of the late Count Perregaux, 1841, 22,100 *fr.* and 5 per cent. (928*l.*) Bought in.

SUPPLEMENT

TO THE WORKS OF

LUDOLPH BACKHUYSEN.

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1. A View, looking out seaward, during the prevalence of a strong gale and an overcast sky portending rain. The scene is distinguished by a number of persons on the sands in front, among whom may be noticed two sailors near a boat for preserving fish; one of them is stooping, the other points to a smack which is seen beating through the surf; four men are on board, and three are in the water ready to aid them; there is also a fisherman with a basket at his back, and a child. Several other smacks are seen on the coast. A burst of light breaks through the riven clouds, and flickering along the surface of the rolling waters, lends a particular charm to the gloomy scene. This admirable picture approaches the fine style of W. V. Velde.

1 *ft.* 2½ *in.* by 1 *ft.* 7 *in.*—P.

In the collection of Mons. Martini, Paris.

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2. A Storm and Wreck. The view represents an inlet of the sea, bounded on either side by high rocky hills. In the centre is a large ship of war under jury masts, borne on the crest of a heavy swell, which breaks in foaming volumes over her stern. This object arrests the attention of four men on the shore in front, two of whom are seated, a fifth is on his knees at a distance from the rest. A second vessel in distress is beyond the one already noticed, and a third is just visible in the distance.

1 *ft.* 11 *in.* by 2 *ft.* 4½ *in.*—C.

In the collection of the Baron Nagel Van Ampden, Hague.

3. A Sea View under the appearance of a Fresh Breeze. This very skilful picture may be recognised by a row-boat, on the left, in which are two men and a woman; beyond this object is a Dutch coaster approaching the front under main-sail; and still more remote are two other small traders. A frigate rides at anchor in the distance. Dense masses of rolling clouds cast a sombre hue over the troubled element.

About 1 *ft.* 7 *in.* by 1 *ft.* 10½ *in.*—C.

Exhibited in the British Gallery, 1839. W. R. Cartwright, Esq.

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4. A View, looking seaward, with a group of figures in front. *See* description, No. 51, Vol. VI.

Sold at Paris in the collection of the Duchess de Berri, 1837, 3358 *fr.* (134*l.*)

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5. View on a River in Holland during a Fresh Breeze. *See* description, No. 103, Vol. VI.

This admirable and highly-finished picture was sold in the collection of Mons. Franken, Lokeren, 1838, for 3550 *fr.* and 10 per cent. Bought by Messrs. Smith, 156*l.* Now in the possession of an amateur, at Amsterdam.

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6. View on the Zuyder Zee, with the fortress of Naarden in the distance. *See* description of this very exquisite picture. No. 114, Vol. VI.

Sold in the collection of Sir Charles Bagot, K.G.C., 1836, by Messrs. Christie and Manson. 350 *gs.*

In the collection of Henry Bevan, Esq.

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7. A Sea View during a Strong Breeze: a boat swamped. *See* description, No. 115, Vol. VI.

Sold in the collection of Sir Charles Bagot, K.G.C., 1836, 40 *gs.*

8. A Storm at Sea, in which is introduced the shipwreck of St. Paul. *See* description, No. 40, Vol. VI.

Sold in the collection of Sir Simon Clarke, Bart., by Christie and Manson, 1840. Bought by Mr. Sherrard. 185 *gs.*

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9. The Pensioner De Witte, embarking to take the command of the Dutch fleet, in 1665. A view on the coast during a light breeze; on the right of the picture is a yacht under fore-sail, with a number of persons on board, among whom may be distinguished the Pensioner De Witte: she is approaching a ship of war, named the Hollander, which is seen on the left, with her stern to the spectator. On this side and close to the front, is a row-boat full of people. Many ships of war are distributed around.

2 *ft.* 10½ *in.* by 4 *ft.* 5 *in.*—C.

In the collection of Mons. Vander Schrick, Louvain.

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10. A View from the Shore in Calm Weather. This delightful little picture presents, on the right of the foreground, a fisherman, with a basket under his arm and a pole on his shoulder, accompanied by a boy, and followed by a dog, coming towards the spectator; near these is a man lying on the sand. In the opposite side is a group of four persons, and beyond them is seen a fishing smack with a red sail.

9 *in.* by 12½ *in.*—P.

In the collection of M. Vander Schrick.

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11. A View on the Coast of Holland during a Fresh Breeze. The composition of this beautiful picture presents, on the left of the foreground, a fisherman laden with nets, accompanied by a woman with a basket on her head, and a child by her side. Beyond these, and close to the side, is a fishing smack, with her sails furled; and on the margin of

the sea and centre of the view, is a waggon, with several persons in it, drawn by two horses. In addition to these may be noticed a boat lying high and dry close to the right; and beyond this object are two persons walking near the sea. Some small craft are perceived in the distance.

About 1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C.

In the collection of Wm. Tripp, Esq., of Cotham, Bristol.

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12. A View off Amsterdam during a Fresh Breeze. *See* description, No. 118, Vol. VI.

Sold in the collection of Ralph Fletcher, Esq., 1838. 71 *gs.*

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13. A Sea View, represented under the Effect of a Strong Gale. The principal object is a fine schut, scudding smartly under main and fore sails before the breeze, the white spray dashing over her bows. Other vessels are seen at remote distances. Painted in the artist's delicately finished manner.

About 1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—C.

Exhibited at Antwerp, 1838. Mons. Morelus Van Colen.

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14. A View on the Brill River during a Fresh Breeze. *See* description, No. 146, Vol. VI.

Sold at Paris, in the collection of the Duchess de Berri, 1837; 3358 *fs.* (134*l.*)

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15. A View on the River Y, showing the dockyards near Amsterdam. *See* description, No. 147, Vol. VI.; for size, read,

1 *ft.* $4\frac{5}{8}$ *in.* by 1 *ft* $9\frac{3}{4}$ *in.*—C.

Sold at Paris, in the collection of the Duchess de Berri, 1837; (3948 *fs.* 160*l.*)

In the collection of Edmund Higginson, Esq,

16. A View on the Coast of Holland, under the appearance of a stiff gale. *See* description, No. 153, Vol. VI.

Sold in the collection of Lord C. Townshend, 1835. 210 *gs.*

Now in the collection of the Hon. L. P. Wellesley, Brussels.

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17. A View off the Coast of Holland, represented under the appearance of a stiff breeze and a rolling sea. *See* description of this excellent picture, No. 67, Vol. VI., and for five men on board, read, "ten men."

Sold in the collection of De Heer Vander Pals, 1839; 2850 *flo.* and 7½ per cent. (about 240*l.*)

Bought by Mr. Nieuwenhuys.

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18. A Sea View, under the appearance of a Fresh Breeze. On the right and front is a fishing smack, with her main-sail lowered and the fore-sail up, having three men on board. In the opposite side is a man-of-war receding from the spectator; and a few small vessels are seen in the distance.

1 *ft.* ½ *in.* by 1 *ft.* 3¾ *in.*—C. (*on panel.*)

Imported by Mr. Chaplin, 1838.

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19. A View off the Coast during a Stiff Breeze. In the centre is a passage yacht (having seven men and a woman on board) scudding under red main and white fore sails, towards the right of the picture; beyond this object are a coaster and a ship of war at anchor, with a lighter lying alongside of it; and close to the right is a fishing boat, approaching a jetty of piles in the corner. The appearance is that of a fine evening.

1 *ft.* 5½ *in.* by 1 *ft.* 9½ *in.*—C.

Formerly in a small collection made by the late Duc de Berri.

Imported in 1840, by Mr. Hume. Sold to Mr. Buchanan.

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20. A View on the Coast of Holland during a Strong Breeze. This beautiful little picture offers, in the centre, a coaster, the sailors in which are lowering their sails as she enters a harbour on the left, indicated by a pier, on which is a beacon and some persons near it. A small boat is in the wake of the coaster. On the right of the picture is a sandy beach, on which is a man with nets, and another seated near him; a ship of war and a small craft are in the distance.

10 *in.* by 1 *ft.* 5 *in.*—P.

Bequeathed by the late Sir John Erskine, Bart., to the Museum at Edinburgh.

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21. A View on the Y during a Strong Breeze. On the shore, in front, are some gentlemen and other persons, observing the arrival of some merchant ships. Other craft are also perceived in the distance.

2 *ft.* 9 *in.* by 3 *ft.* 9¾ *in.*—C.

In the collection of Madame Hoffman, Haarlem.

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22. A View on the Coast of Schevening during a Calm. *See* description, No. 8, Vol. VI.

Sold in the collection of M. Biré, Paris, 1841, for 9200 *fs.* (368*l.*)

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23. A View on the Texel, represented under the appearance of a strong gale of wind and a rolling sea. The principal vessel, among a number, which meets the eye is a handsome yacht, having her main and gib sails set up, and three flags flying. *See* description, No. 85, Vol. VI.

Sold in the collection of the Hon. Lady Stuart, by Messrs. Christie and Manson, 1841. 425 *gs.*

Bought by Mr. Buchanan.

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24. A View off the Mouth of a Harbour, represented under the effect of a stiff breeze. A fishing smack, under main and

jib sails, with four sailors on board, is making towards shore. *See* description, No. 86, Vol. VI.

Sold in the collection of the Hon. Lady Stuart, 1841. 440 *gs.*

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25. A View on the Coast of Holland, during a stiff breeze and a rough sea. The composition exhibits, on the right, a lighter, without sails, near which is a fishing boat, with two people on board; more remote, and near the centre of the view, is a man-of-war, in full sail, just making a tack; and around her are descried a number of vessels of various classes. The distance is illumined by a transient gleam of sunshine.

About $2\frac{1}{2}$ *ft.* 3 *in.* by 3 *ft.*—C.

Collection of M. Jeanes Mynders, Amsterdam, 1838; 870 *flo.* and $7\frac{1}{2}$ per cent. (78*l.*)

Imported by Mr. Chaplin.

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26. A Coast Scene. The view represents a wide extent of ocean, over which are distributed vessels of war and various small craft. To the right of the foreground are fishermen, arranging the product of their recent haul; and near them are a gentleman and a lady, accompanied by a dog, enjoying the sea breeze. A jetty is on the left, alongside of which are several boats; here also is a fisherman, with his dog. Dark rolling clouds indicate a coming storm.

2 *ft.* 10 *in.* by 3 *ft.* $7\frac{3}{4}$ *in.*—C.

This picture formed a part of the collection of Mons. Boursault. Bought by Mr. Arteria.

In the collection of Edmund Higginson, Esq., Saltmarsh Castle.

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27. A View on the Haarlem Mer. The scene is distinguished by a party of persons on the shore of the lake, who are bidding adieu to their companions in a boat, which

is about to sail; a second vessel is on the water, and in the distance is observable the city of Amsterdam and surrounding country.

1 *ft.* 3¾ *in.* by 1 *ft.* 11⅛ *in.*—C.

Formerly in the Boursault Collection, and now in that of Edmund Higginson, Esq.

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28. A View off the Entrance to a River in Holland, under the appearance of a strong breeze and the approach of squalls of rain after the close of a fine evening. On the right of a portion of land forming the foreground, and protected by a few piles, is seated a sailor, looking at a small coasting vessel as she scuds along under fore, gib, and main sails, and the Dutch flag flying at her stern; beyond her are another vessel of a similar class, and a merchant ship at anchor: the view is bounded by low land. At some distance off, on the opposite side, are several merchant ships in full sail. A dark cloud, whose shadow is strongly depicted on the water, seems to be rapidly impelled by gusts of wind, and threatens to envelope, with sombre hues, the warm tints of the departed luminary.

1 *ft.* 9¼ *in.* by 2 *ft.* 1¾ *in.*—C.

Sold in the collection of the late Count Perregaux, Paris, by Mons. George, 1841; 5500 *fs.* and 5 per cent. (231*l.*)

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29. A Sea View during a Fresh Breeze. The composition exhibits, in the centre, a ship of war, with her broadside towards the spectator, and close to the front is a small boat, with three persons in it, one of whom is pulling in nets; beyond this are two row-boats, at the stern of the former ship, and two large vessels are seen in the distance.

2 *ft.* 1½ *in.* by 2 *ft.* 6½ *in.*—P.

In the collection of Mons. Vander Schrick, Louvain.

30. A Sea View during a Light Breeze. This admirably finished picture is distinguished by a large row-boat, containing seventeen persons, among whom is one sounding a trumpet as they approach a yacht, which is lying to for them, under main and sprit sails, and from whence a salute is fired on the arrival of some noble person in the boat; beyond the yacht is a large ship, a great portion of which is concealed by smoke. A few small vessels are sailing in the distance.

1 *ft.* 8½ *in.* by 2 *ft.*—C.

In the collection of Mons. Le Baron Delessert, Paris.

SUPPLEMENT

TO THE WORKS OF

JOHN VAN HUYSUM.

1. A Bouquet, composed of roses of various hues, ranunculuses, hyacinths, marigolds, lilacs, tulips, and other flowers, grouped in a vase, adorned with a bas-relief of cupids. This picture may be recognised by a bunch of roses, which has fallen from the cluster and lies loosely on the table, on which are also two marigolds and a bunch of auriculas. Painted on a dark ground.

2 *ft.* 7½ *in.* by 1 *ft.* 11¾ *in.*—P.

Sold in the collection of Sir John Dean Thompson, 1838, by Messrs. Christie and Manson. 176 *gs.*

Bought by Mons. Nieuwenhuys.

2. (The Companion.) A Rich Assemblage of Fruit, consisting of grapes of different kinds, peaches, apricots, pomegranates, a cut melon, and plums, tastefully displayed on a marble table, on which is a chaffinch's nest, with five eggs in it. A basket, containing fruit mingled with various flowers, is placed on the farther side of the principal group, and forms a background to the picture.

2 *ft.* 7½ *in.* by 1 *ft.* 11¾ *in.*—P.

Sold in the collection of Sir John Dean Thompson, 1838. 340 *gs.*

Bought by Mr. Farrer.

Exhibited in the British Gallery, 1815 and 1839. Andrew Fountaine, Esq.

3. A Bouquet, composed of full-blown roses and other flowers. *See* description, No. 36, Vol. VI.

Sold in the collection of Sir C. Bagot, K.G.C., 1836. 175 *gs.*

Now in the collection of the Hon. Col. Fitzgibbon.

4. A Beautiful Assemblage of Flowers, consisting of red, white, and yellow roses, a large peony, a cluster of white and orange lilies, a double poppy, and other floricultural productions, grouped in a vase, embellished with a bas-relief of Flora, placed on a marble table, on which lies a sprig of nasturtium. This excellent picture may farther be recognised by a purple curtain, suspended at the side.

2 *ft.* 5 *in.* by 2 *ft.*—C.

In the possession of Mons. Heris, for sale, 1835, price 260*l.*

Now in the collection of Mr. Vander Hoop, Amsterdam.

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5. An Assemblage of Flowers mingled with Fruit, among which are dispersed a variety of insects.

Sold in the collection of Mr. Wilson of the European Museum, 1807. 450 *gs.*

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6. (The Companion.) A Superb Bouquet, composed of a rich variety of the choicest products of the flower garden, grouped in a vase, adorned with a bas-relief of figures.

Sold in the collection of Mr. Wilson of the European Museum, 1807. 380 *gs.*

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7. A Group of Flowers in a Glass Bottle. *See* description, No. 49, Vol. VI.

Sold in the collection of Mons. Francken, Lokeren, 1838, for 2525 *fs.* (104*l.*) Bought by Mons. Nieuwenhuys.

Now in the possession of the Right Hon. H. Labouchere.

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8. A Quantity of Fruit mingled with a few Flowers. *See* description, No. 50, Vol. VI.

Sold in the collection of Mons. Francken, Lokeren, 1838; 3355 *fs.* (136*l.*)

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9. A Bouquet, composed of a cluster of red and white roses, scarlet lichens, larkspurs, African marigolds, orange flowers, sunflowers, hollyhock, lilies, &c., grouped in a vase, embellished with a bas-relief of figures, placed on a marble slab; two carnations have fallen from the group, and a sprig of nasturtium lies on the table. Painted in a free and dexterous style.

2 *ft.* 7 *in.* by 2 *ft.*—C.

Imported by Mr. Chaplin.

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10. An Assemblage of Fruit, mingled with poppies, a cockscomb, and other flowers. *See* description, No. 57, Vol. VI.

Sold at Paris, in the collection of the Duchess de Berri, 1837; 7100 *fs.* and 5 per cent. (298*l.*)

Bought by Mr. Nieuwenhuys.

In the collection of Charles Heusch, Esq.

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11. A Selection of Flowers in a Vase, on which has settled a butterfly. *See* description, No. 67, Vol. VI.

Sold in the collection of David Bailey, Esq., by Messrs. Christie and Manson, 1839. 273*l.*

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12. A Cluster of Flowers, composed of roses of different hues, tulips, marigolds, anemone, convolvulus, auriculas, suspended by the stalks and attached at the top by a ribbon. A hedge sparrow's nest, containing blue eggs, lies on a slab beneath. This exquisite work of Van Huysum is painted on a light ground.

1 *ft.* 8 *in.* by 1 *ft.* 8 *in.*—C.

Sold in the collection of Mons. Dubois, Paris, 1840; 6000 *fs.* (240*l.*)

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13. A Magnificent Assemblage of Flowers tastefully disposed in a vase, placed on a marble slab, on which is a nest, containing three eggs.

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14. (The Companion.) A Variety of Fruit grouped on a marble slab. *See* description, Nos. 17 and 18, Vol. VI., for canvas read "panel," and for size, read,

2 *ft.* 7½ *in.* by 2 *ft.* ½ *in.*

These superb works of the master were formerly in the collections of Randon de Boisset and the Countess de Vaudrieulle; and are now in that of Madame Hoffman, Haarlem.

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15. A Bouquet of Choice Flowers tastefully grouped in a vase, standing on a marble table, on which are disposed bunches of grapes, with peaches and other objects.

2 *ft.* 6⅝ *in.* by 1 *ft.* 11⅝ *in.* (*copper.*)

Purchased with the Boursault Collection, by Mr. Arteria, for Edmund Higginson, Esq.

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16. A Rich Assemblage of Flowers, consisting of roses of various hues, tulips, poppies, iris, auriculas, sweet peas, marigolds, guelder-rose, forget-me-not, &c., tastefully grouped in a vase, adorned with a bas-relief of cupids, placed on a marble table, upon which are laid bunches of grapes and some peaches; among these a beautiful clove pink has fallen from the cluster.

2 *ft.* 5 *in.* by 2 *ft.* ½ *in.*—P.

Sold in the collection of the late Count de Perregaux, 1841; 10,000 *fs.* and 5 per cent. (420*l.*)

Bought by Mons. E. Le Roy, for the Prince d'Arenberg, Brussels.

SUPPLEMENT

TO THE WORKS OF

RACHEL RUISCH.

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1. A Bouquet, composed of red and white roses, narcissus, peonies, African marigolds, tulips, poppies, and larkspurs, tastefully grouped in a bottle, placed on a marble table, on which lies a sprig of rosebuds. A brown curtain is suspended in the background.

2 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

In a dealer's hands, for sale, 1835; price 100 *gs.*

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2. A Rich Assemblage of Fruit, among which is a hedge sparrow's nest, containing five eggs. *See* description, No. 10, Vol. VI.

This splendid picture was put up for sale in the collection of the late Mrs. Foreman, in 1835; and bought in at 175 *gs.*

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3. (The Companion.) A Beautiful Bouquet in a Vase, from which a bunch is dropping from the group. *See* description, No. 11, Vol. VI.

Put up for sale, in the collection of the late Mrs. Foreman, 1835; bought in at 130 *gs.*

Price asked for the pair after the sale, 450 *gs.*

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4. A Bouquet, composed of tulips, hyacinths, anemones, and a variety of other choice flowers, among which are dispersed insects of different kinds.

About 1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—C.

Sold in the collection of Mons. Francken, Lokeren, 1838; 1112 *fs.* (45*l.*)

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5. A Rich Assemblage of Fruit, grouped at the foot of a tree, amongst which, and in the centre, is a pile of four fine peaches; and the surrounding objects consist of green and purple grapes, plums, pomegranates, apricots, &c. &c. In the right corner of the picture lies a chaffinch's nest, containing five eggs. This superlative production bears date 1720.

2 *ft.* 5 *in.* by 1 *ft.* $10\frac{3}{4}$ *in.*—P.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840, by Messrs. Christie and Manson. 274 *gs.*

Again, by the same, 1842. Bought by J. Bond, Esq. 170 *gs.*

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6. (The Companion.) A Bouquet, composed of a great variety of choice flowers, amongst which the rose and ranunculus are conspicuous; the whole is tastefully grouped in a glass vase, on whose surface the window of the apartment is reflected. Dated 1719.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840. 200 *gs.*

SUPPLEMENT

TO THE WORKS OF

REMBRANDT.

1. BATHSHEBA with her Attendant at a Bath. In this capital picture the figures are portrayed of the size of life; Bathsheba is represented as a young woman, not remarkable for the symmetry of her form, or the beauty of her countenance, seated on some white linen, in a side view, with her left hand placed on her apparel at her side, and the right resting on her knee; she holds a note or billet-doux sent by David, and on the contents of which is evidently cogitating, for her head is inclined, and her countenance full of thought. She has just quitted the bath, and her attendant, an elderly female, is wiping her feet; only a portion of this domestic is visible. A roll of rich raiment lies on the farther side of Bathsheba, and still more remote is the interior of a room with the door half open. Signed, and dated 1654.

If the connoisseur can overlook the absence of female beauty, he will discover in this production of the pencil, a rich display of excellent colouring, combined with a wonderful development of the *chiaro scuro*, and masterly execution: in these several qualities it may be termed a noble work of art.

About 4 *ft.* 6 *in.* by 4 *ft.* 8 *in.*—C.

Sold in the collection of William Young Ottley, Esq., 1837, by Messrs. Christie and Manson, 105 *gs.* Bought by Mr. Peacock.

2. Dead Peacocks. This very masterly study from nature, represents a peacock lying dead on a dresser, and another

suspended by its legs to a hook over a basket of fruit. The artist has ingeniously introduced in the background of the picture a girl leaning on the sill of an arched window, looking towards the birds. *See* No. 150, Vol. VII.

About 8 *ft.* 5½ *in.* by 4 *ft.* 5 *in.*—C.

Exhibited in the British Gallery, in 1819, and 1839. W. R. Cartwright, Esq.

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3. The Triumphal Entry of a Warrior into Rome. The subject exhibits a composition of great extent and variety and offers, in the centre, the victorious hero (probably intended for Scipio Africanus), clad in splendid gold armour, a plume of feathers nodding over his helmet, and a yellow mantle floating behind him, mounted on a gray charger, holding a baton poised on his thigh, and while advancing with slow and stately pace is met by a senator, who appears to be addressing him, and at the same time extends his hand to take the reins of his steed. A number of soldiers, both horse and foot, follow the hero, some of whom carry banners of various descriptions. On the opposite side of the picture is a body of cavalry awaiting the arrival of the victor: beyond these are perceived a confused multitude of persons descending a steep hill at the entrance to the city, whose lofty walls and towers bound the whole extent of the scene. The name of the artist, and date, 1646, are with difficulty discovered on the housings of a horse. Painted in a free and bravura style

5 *ft.* 10 *in.* by 6 *ft.* 5 *in.*—C.

In the possession of Mr. Farrer, a dealer, 1836.

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4. Belisarius. The degraded Roman general is represented leaning with his left hand on the shoulder of a youth, who has a torch in his hand, the light from which is strongly thrown on the countenance of an aged soldier; oppression appears to have produced on his athletic frame premature debility, as

he bends forward and supports himself on the right with a staff. A spectator is perceived in shadow behind him.

4 *ft.* 9 *in.* by 3 *ft.* 7 *in.*—C.

In the collection of the Earl of Lonsdale, Lowther Castle.

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5. Anatomical Lecture. This masterly and powerful production of Rembrandt, represents, on the right, a gentleman of about forty years of age, of a mild and intelligent countenance, seen in nearly a profile view, habited in a dark dress, relieved by a plain white pendent collar, attached with strings and tassels; he holds in his left hand a portion of a cranium, and the right is placed on his hip; he appears to be engaged in a professional discourse upon a male subject placed before him, in a fore-shortened view to the spectator, and covered in part with some linen. The figure is shown to the knees, and the name of the painter is written in bold characters at the bottom of the picture. This was painted at the most energetic period of the master, for the members of the Surgeon's Hall, at Amsterdam.

3 *ft.* 8 *in.* by 4 *ft.* 5 *in.*—C. (*enlarged*).

Sold by auction at Amsterdam, 1841, for 600 *fr.* (50*l.*) Imported by Mr. Chaplin.

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6. Portrait of an Elderly Man, supposed to be John Lutma, a person with a thin face, represented in a three-quarter view, having a small gray beard; his dress consists of a dark-coloured robe bordered with fur, and relieved by a white scarf or cravat round the neck: and a small cap covers his head. He is seated, resting the right hand on the fur of his mantle, and holding a bamboo cane with the other. Painted in the artist's most vigorous style.

About 3 *ft.* by 2 *ft.* 4 *in.*—C.

Exhibited in the British Gallery, 1837. Sir W. Middleton, Bart.

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7. Rembrandt's Father. This very admirable little picture represents a man of venerable aspect and gray beard, having on a high-crowned cap of a crimson colour, a yellowish vest, and a brown cloak, seated in an antique chair, holding a long staff in one hand, and resting the other on the elbow of his chair, in a position as if he were about to rise at the approach of some one; and towards whom his attention is directed. Strength of expression, and the most accomplished style of dexterous execution are the characteristics of this production. *See* No. 248, Vol. VII.

Now in the collection of E. W. Lake, Esq.

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8. Portrait of a Gentleman about thirty-four years of age, of an intelligent countenance, seen in a three-quarter view, with dark hair, falling on his shoulders; he has on a black cap adorned with a small gold cord, and a brown cloak, under which is perceived a portion of his vest or shirt, where a cross is suspended.

About 2 *ft.* by 1 *ft.* 8 *in.*—C.

Exhibited in the British Gallery. W. R. Cartwright, Esq.

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9. A Gentleman seated at Table with a pen or pencil in his hand. *See* description, No. 275, Vol. VII.

Sold in the collection of Thomas Hardman, Esq., Manchester, 1838, about 70 *gs.*

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10. A Gentleman seated, turning over the leaves of a book. *See.* No. 361, Vol. VII.

Sold in the collection of Sir Charles Bagot, K.G.C., 1836, 29 *gs.*

The price is sufficient evidence of the inferiority of the picture, rendered doubtful by injudicious cleaning, and wretched restoration.

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11. An Aged Man with a Medal, bearing the impression of a head, suspended in front. *See* description, No. 362, Vol. VII.

Sold in the collection of Sir Charles Bagot, K.G.C., 1836, 51 *gs.*

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12. Portrait of a Gentleman, near forty years of age, with a pointed beard, and short dark hair, represented in a three-quarter view, with his right hand raised to his waist, and the left, containing a purse, hangs down at his side. His dress is chiefly composed of black figured silk, relieved with a white ruff. Painted in the artist's finished manner, and dated 1632.

4 *ft.* by 3 *ft.*—C.

Sold in the collection of John Hinchcliff, Esq., 1836. Bought by Mr. Nieuwenhuys, 129 *gs.*

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13. Portrait of a Dutch Lady, attired in a rich figured satin robe, with an embroidered girdle, and a double collar of lace around her neck; in her right hand she holds a gold watch, and the left rests on a table covered with a greenish baize. The figure is of the size of life, seen down to the knees.

3 *ft.* 6 *in.* by 2 *ft.* 9 *in.*—C.

Collection of Mons. Schamps, Ghent, 1840, 2600 *fr.* and 10 per cent. (114*l.*) Bought by Mr. John Nieuwenhuys.

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14. Portrait of an Elderly Lady, dressed in a black cap, descending in a point on her forehead, a black silk gown, and a dark cloak bordered with fur, relieved by a full white ruff: she is represented in a front view, seated, resting her left hand on the knob of her chair, and holding a white handkerchief in the right. This picture is singularly rich and unctuous in colour, and is a fine example of the master's free and accomplished style.

About 4 *ft.* 2 *in.* by 3 *ft.* 3 *in.*—C.

In the collection of Sir William Middleton, Bart. Exhibited in the British Gallery, 1837.

15. Portrait of a Young Woman, represented in nearly a front view, having sandy-coloured hair. She is attired in a dark plain dress, and decked with a gold chain round her neck. Painted of an oval form, in the early finished manner of the master.

1 *ft.* 10½ *in.* by 1 *ft.* 4¾ *in.*—P.

In the collection of Baron Nagel Van Ampden, Hague.

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16. In No. 545, for Madame Six, wife of the burgomaster, read, Madame Weymer, mother of the burgomaster, Vol. VII.

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17. Portrait, having a strong resemblance to the artist when about thirty-three years of age, represented in a front view, with the left side of the face suffused in shadow, and his light hair falling in curls on either shoulder. He has on a large black cap, and a cloak of similar colour over a brown vest, which is buttoned up close to the neck, showing only a small edging of white and a glimpse of a gold chain. Painted in a broad and free style. Engraved by Schmidt. *See also* No. 416, Vol. VIII.

2 *ft.* 6½ *in.* by 2 *ft.* ½ *in.*—C.

Formerly in the collection of the late Peter Ranier, Esq. Bought by Messrs. Smith. Now in the collection of James Morison, Esq.

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18. Portrait of a Lady, with an oval countenance, and fair complexion, represented in nearly a front view, with her hair combed back on her forehead, and dressed in black silk, relieved by a rich lace collar and cuffs to match: her left hand contains her fan and gloves. A thin gold chain surrounds her neck, and a bracelet adords her arm. Signed, and dated 1642. Painted in a delicate tone of colour.

2 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

In the collection of Samuel Barton, Esq., Manchester.

19. Tobias and the Angel. *See* description, No. 47, Vol. VII.

About 3 *ft.* 8 *in.* by 3 *ft.* 6 *in.*—C.

Sold by Mr. Buchanan, from the collection of the late Edward Gray, Esq.

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20. The Tribute Money. *See* description, No. 111, Vol. VII.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840, by Messrs. Christie and Manson, 600 *gs.* Bought by Messrs. Woodburn.

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21. Portrait of a Lady, represented standing, with the left hand placed on a table, and the other raised to her waist. *See* description, No. 503, Vol. VII.

Purchased by Messrs. Smith of the Right Hon. Lord Wharncliffe, with many other fine pictures, 1840, and sold to the Right Hon. the Marquis of Lansdowne.

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22. Rembrandt's Father's Mill—605, Vol. VII., for "Sir Simon," read Sir Samuel Scott.

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23. Rembrandt in the Character of Standard-bearer *See* description, No. 201, Vol. VII.

Sold in the collection of the late Sir Simon Clarke, Bart., by Christie and Manson, 1840. 800 *gs.*

Bonght for the Baron J. de Rothschild, Paris.

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24. A Young Lady, styled Rembrandt's wife; represented in a profile view, with both hands placed on her waist. *See* description, No. 530, Vol. VII.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840. 136 *gs.*

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25. Portrait of a Man about thirty-six years of age; represented in a three-quarter view, having small mustachios: he has on a fur cap, and a brown dress, relieved with a white collar and a gold chain. A vigorously painted work.

1 *ft.* 11 *in.* by 1 *ft.* 7½ *in.*—P.

In the collection of Mons. Vander Schrick, Louvain.

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26. Portrait of the Painter, in small whole-length, attended by a poodle dog. *See* description, No. 321, Vol. VII.

Sold in the collection of M. Schamps, Ghent, 1840. 15,190 *fr.* and 10 per cent. (668*l.*)

Bought by Mons. Dupins, of Roan.

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27. Portrait of a Gentleman about twenty-five years of age, represented in a three-quarter view, with dark hair, dressed in a brown cap, and a reddish-brown cloak trimmed with fur, seated at a table, with a large open book before him, and a paper lying on it; he has a pen in his right hand and an inkstand in his left, which appears to rest on the book, and is thrown into shadow.

3 *ft.* 4 *in.* by 2 *ft.* 9½ *in.*—C.

In the colletion of Lord Carrington.

The above is probably the same picture described No. 203 of Rembrandt's Portraits.

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28. Portrait of the Artist, seated in a front view, with his hands united, and his elbow resting on the arm of his chair. *See* 215, Vol. VII., of Rembrandt's Works.

3 *ft.* 4 *in.* by 2 *ft.* 9½ *in.*—C.

In the collection of Lord Carrington. Wycombe Abbey.

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29. Portrait of a Gentleman, about twenty-eight years of age, wearing a high-crowned red velvet cap, decked with a tassel. *See* description, No. 336.

Sold in the collection of the Hon. Lady Stuart, 1841, by Messrs. Christie and Manson. 150 *gs.*

Bought by Mr. Nieuwenhuys, and sold to Mr. Kalkbrenner.

30. Portrait of an Aged Man, styled Cornelius Vander Hooft, represented in a profile view, seated in an arm-chair, leaning his head, in a meditating position, on his left hand, and holding a pen in his right; he has a long beard, and scanty hair on his head, which is covered with a small black cap; his dress is composed of a brown robe with a broad dark border. A table stands before him, on which lie a portfolio of papers. This picture is painted in a broad and masterly style, with a fine display of light and shade, to which is superadded great intellectuality of expression.

About 4 *ft.* 2 *in.* by 3 *ft.*—C.

Exhibited in the British Institution, 1841. George Hayter, Esq.

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31. The Adoration of the Shepherds, a composition of ten figures. *See* description, No. 60, Vol. VII.

Purchased by Mr. Arteria, with the Boursault Collection, for Edmund Higginson, Esq.

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32. Portrait of Catherine or Catrina Hoogh. *See* description, No. 546, Vol. VII.

Now in the collection of Edmund Higginson, Esq., of Saltmarsh Castle.

SUPPLEMENT

TO THE WORKS OF

NICHOLAS POUSSIN.

1. THE Woman taken in Adultery. The subject is composed of sixteen figures distributed along the foreground of the scene, which represents a street of the city of Jerusalem. The Saviour, attired in a red vesture and a blue mantle, stands in the centre with His right hand extended, and the left pointing to the writing in the sands, which two Jews on His left are stooping to examine. The accused woman stands on the Saviour's right, enveloped in a large mantle of a drab colour, which she closes with both hands on the breast. Behind her are a young man and a middle-aged one, the latter of whom appears to be enforcing the penalty of the crime. Among a group on the left is a tall man in a yellow robe, seen in a profile view, and another in blue, who is pointing to the writing on the ground. This excellent picture, like many of the master's best works, has suffered in its half-tones bythe protrusion of the brown ochres; but happily the spirit and majesty of the work remain intact. *See* No. 100, Vol. VIII.

About 3 *ft.* 2 *in.* by 4 *ft.* 10 *in.*—C.

Exhibited in the British Gallery, 1839. W. R. Cartwright.

2. Perseus overcoming Phineas and his coadjutors. *See* description, No. 285, Vol. VIII.

Purchased of Mr. Stanley by General Thornton, and presented to the National Gallery, 1838.

3. Cupids playing with Leopards. This allegory of the power of love is composed of two cupids, one of whom has boldly mounted a leopard's back, and is bending forward to caress his head: the other cupid, bearing a blazing torch in his hand, stands with his arm extended over the back of a second leopard. Quivers, bows, and a torch, lie on some drapery in the foreground.

About 2 *ft.* 1 *in.* by 3 *ft.* 6 *in.*—C.

Exhibited in the British Gallery, 1837. Wm. Hastings, Esq.

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4. A Pastoral Scene. The view exhibits a mountainous country, intersected by a ravine, into which falls a small cascade. Upon an eminence on the right of the picture stands a castellated building, partly concealed by the dark foliage of a cluster of trees; at the base of this are a man on horseback, and two shepherds with their flocks, beyond whom are some buildings on an elevation; from hence the eye looks to a chain of blue mountains, bounding the view. This picture may be farther identified by two athletic herdsmen in the centre of the foreground, one of whom is seated with his back to the spectator, in conversation with his companion, who stands before him. The sky is overcast, and the sombre hue of the surrounding scene is partially relieved by a faint gleam of light sweeping over a distant hill, on which are a shepherd and a flock of sheep.

3 *ft.* 3 *in.* by 4 *ft.* 6 *in.*—P.

In the possession of M. Gunthorp, Esq., 1839.

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5. The Holy Family, attended by four angels. *See* description, No. 79, Vol. VIII.

Sold in the collection of the late Sir Simon Clarke, Bart., by Christie and Manson, 1840. Bought by H. T. Hope, Esq. 260 *gs.*

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6. Venus appearing to Æneas. *See* description, No. 200, Vol. VIII.

Sold in the collection of the late Sir Simon Clarke, Bart., 1840. 250 *gs.*

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7. Venus and Adonis. Engraved by Earlom. *See* description, No. 189 of Poussin's works.

Now in the collection of Lord Carrington, of Wycomb Abbey.

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8. Portrait of Quesnoy, called Il Fiamingo, representing this celebrated sculptor in a meditative position, seated in an arm-chair. Painted in a clear but pale tone of colouring.

In the collection of Earl Cowper at Panshanger.

SUPPLEMENT

TO THE WORKS OF

CLAUDE LORRAINE.

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1. THREE Females approaching a Shepherd. A landscape, representing a pastoral scene, divided on the left by a large river, and distinguished by a single tree, of verdant foliage, standing in the centre of the foreground: near this object are three young women, one of whom, wearing a red scarf, has advanced a little from her companions, and appears to be speaking to a shepherd seated on a stone, with a staff in one hand, and pointing with the other to some distant object: two cows are browsing on the farther side of some rising ground beyond him. On the opposite side are about twelve goats and sheep. A cool fresh evening.

About 1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C.

Exhibited in the British Gallery, 1838. Sir S. Clarke, Bart.
Sold in the collection of the late Sir S. Clarke, 1840. 91 *gs.*
Bought by Mr. Hartzen.

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2. A Seaport, with men lifting logs of timber. The scene is exhibited under the aspect of morning, and presents, on the left, a portion of a temple, beyond which is a lofty gate of entrance, composed of Roman architecture, under the arch of which is a vessel at anchor: from hence the eye looks to a rocky eminence, clothed with trees; and still more remote is seen a chain of high land, which bounds the port. The opposite side of the picture is adorned with a fountain, on the farther side of which lies a large vessel, with her sails

furled. Fragments of architecture, and logs of wood, are scattered over the foreground: in this part are two men lifting a piece of timber; and upon an ascent of three steps are seven figures, two of whom are seated: in addition to these are five men busy, near a boat lying close in shore. Signed, "Roma, 1673."

3 *ft.* 3 *in.* by 4 *ft.* 1 *in.*—C.

Sold in the collection of Lady Drummond Smith, 1835, by Mr. Rainy. Bought by Mr. Norton.

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3. A Herdsman, seated, pulling off his stockings, preparatory to fording a river. *See* description, No. 85, Vol. VIII.

1 *ft.* 9½ *in.* by 2 *ft.* 6¾ *in.*—C.

Sold in the collection of John Purlin, Esq., 1801. 200 *gs.*
Again in that of T. Ford, Esq., by Christie & Manson, 1839. 171*l.*
Bought by Messrs. Smith, and sold to G. H. Morland, Esq. 1840.

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4. (The Companion.) A Shepherd receiving Flowers from two Females. A pastoral scene, represented under the appearance of a fine serene morning, and cloudless sky. The composition exhibits, on the left, a rocky mountain, with a belt of bushy trees along its base, extending to the centre of the picture: a building, with a round tower, rises above the trees, and a river flows along their base, and thence runs to the opposite side of the view, where it is crossed by a bridge formed of six arches. In the foreground of this side is a shepherd seated at the foot of a clump of trees, taking from the hand of a female a flower, while her companion stands by, looking on. Two trees grow near the centre of the foreground, around which are several goats and oxen; three of the latter are slaking their thirst in the river.

1 *ft.* 10 *in.* by 2 *ft.* 6 *in.*—C.

An inscription on the back of one of the frames states that these

pictures were purchased at Messina, about the year 1798, and sold to John Purlin, Esq., at the sale of whose collection, in 1801, this was sold for 190 *gs.*

Again, in the collection of T. Ford, Esq., 1839. 228 *gs.*
Bought by Messrs. Smith.

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5. A Shepherd and Shepherdess playing on Pipes. *See* description, No. 403, Vol. VIII.

Put up to auction in the collection of Ralph Fletcher, Esq., 1838, and bought in at 1350 *gs.*

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6. Two Men in Conversation. The view, on the right, presents clusters of trees extending across one-half of the scene; on the verge of these is a youth seated on a rising ground, with a staff in his hand, and his attention directed to a man standing on his right, who points with his hand downwards. On the opposite side is a herd of goats browsing near a river; beyond which the eye looks over an open country, in which may be perceived the remains of ancient buildings. The effect is that of the decline of a fine day in autumn.

11 *in.* by 13¼ *in.* (*copper.*)

In the collection of the Right. Hon. Henry Labouchère.

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7. A Reposo in a Landscape. An angel is presenting the infant Saviour some fruit. *See* description, No. 334, Vol. VIII.

Sold in the collection of the late Sir S. Clarke, 1840. 250*gs.*

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8. A Seaport at Sunrise. *See* description, No. 355, Vol. VIII., and read at the end of the same, "morning," for evening.

Sold in the collection of the late Sir S. Clarke, 1840, 735*l.*
Bought by Mr. Norton.

9. A Seaport at Sunset. Two men packing bales of goods, and a third directing them. A precious example of the master. *See* description, No. 26, Vol. VIII.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C.

In the collection of Mons. Le Baron Delessert, Paris.

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10. The Ford. A man and a woman passing through a stream, and a woman taking off her stockings. *See* description, No. 8, Vol. VIII., and read, size,

2 *ft.* 4 *in.* by 3 *ft.* 3 *in.*—C.

Sold in the collection of Dr. Mead, 1754. 108 *gs.*

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11. The Companion to the preceding, etched by the artist, was also sold in the collection of Dr. Mead, 1754. 105 *gs.*

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12. Peasants, with Cattle, fording a Stream. *See* description, No. 103, Vol. VIII.

3 *ft.* 2 *in.* by 4 *ft.* 3 *in.*—C.

In the collection of Lord Carrington.

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13. The Rape of Europa. *See* description, No. 111, Vol. VIII., and read, size,

3 *ft.* 2 *in.* by 4 *ft.* 3 *in.*—C.

In the collection of Lord Carrington.

The above were purchased at the sale of Sir Joshua Reynolds, collection, 1795.

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14. A Seaport under the appearance of a fine evening. Sailors hauling a boat in shore. *See* description, No. 399, Vol. VIII.

Sold in the collection of the Hon. Lady Stuart, by Christie and Manson, 1841. Bought by Mr. Nieuwenhuys. 610 *gs.*

15. The Gulf of Spezzia. View over a spacious bay on the Mediterranean Coast, under the appearance of sunrise, and a light breeze. Upon a sandy beach forming the foreground, are two gentlemen in conversation, one of whom, standing with his back to the spectator, is pointing upwards: a little retired, and left of the scene, is a mass of rocks, clothed with bushy trees, near which is a small coaster, with her sails furled. Considerably more remote, and on the opposite side of the bay, is a receding line of lofty cliffs, surmounted by a castle with a round tower; and under shelter of these may be perceived a felucca, with a number of people on board. Three large vessels ride at anchor at the entrance to the bay; beyond these the eye looks over the vacant ocean, gilt with the beams of the rising luminary, producing a most magical effect. *See* description, No. 306, Vol. VIII., for a corresponding composition.

2 *ft.* 5 *in.* by 3 *ft.* 2 *in.*—C.

This picture was bought by the late Henry Howard, Esq., of the Duke de of Brissac, at Paris, in 1819, for 500*l.*

Purchased by Messrs. Smith in 1842 of H. F. Howard, Esq., and sold to the Right Hon. H. Labouchère.

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16. A Shepherd teaching a Shepherdess to play on the Pipe. *See* description, No. 123, Vol. VIII.

Sold by Messrs. Smith to Sir Thomas Baring, Bart.

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17. (The Companion.) Shepherd playing on a Pipe. Sunset. *See* description, No. 172, Vol. VIII.

Sold by Messrs. Smith to Sir Thomas Baring, Bart.

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18. Philip baptising the Eunuch. *See* description, No. 191, Vol. VIII.

Now in the possession of Messrs. Smith.

SUPPLEMENT

TO THE WORKS OF

JOHN BAPTIST GREUZE.

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1. A PORTRAIT of the Artist's Father, when about seventy years of age, represented in nearly a front view, having an abundance of gray bushy hair. The dress consists of a drab coat and waistcoat, of different hues, only a small portion of which is seen, leaving his sinewy neck uncovered. Truth of expression, combined with singular freedom and sweetness of pencilling, and purity of tints, are the characteristics of this clever picture.

1 *ft.* 6 *in.* by 1 *ft.* 2½ *in.*—C. (*arched.*)

In the possession of Robert Hume, Esq., 1840.

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2. L'Extase. A young female, of a fair complexion and light hair, represented in a three-quarter view, with her eyes upraised, and her countenance expressive of pleasurable sensations; her bosom is partly exposed, and her head reclines against a pillow. Painted in the artist's most engaging manner.

About 1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*—P.

In the collection of the Hon. Long Pole Wellesley, Brussels.

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3. Le Tendre Désir. This, like the preceding, represents a lovely young female, *dans l'atteint du plaisir*, seen in nearly a front view, with her head reclining backwards, and her swimming eyes upraised; her countenance is of the fairest hue, and her auburn hair is tied with a blue ribbon: one

shoulder is bare, and half the bosom is exposed. A highly estimable production. Description, No. 32, Vol. VIII.

1 *ft.* 6 *in.* by 1 *ft.* 2½ *in.*—C.

In the collection of M. Le Baron Delessert, Paris.

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4. A Round-faced Chubby Girl, seen in nearly a front view, with auburn hair, and loose dress, clasping to her bosom a white pigeon.

About 1 *ft.* 3 *in.* by 1 *ft.* 1 *in.*—C.

T. Emmerson, Esq.

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5. A Bust Portrait of a Girl, about sixteen years of age, having auburn hair, parted in front and tied with a blue ribbon: her eyes are upraised, expressive of mental excitement. A white muslin kerchief is thrown negligently over her shoulders, leaving the bosom partly exposed. *See* Catalogue of the Works of Greuze, for similar pictures.

In the collection of Lord Carrington, Wycombe Abbey.

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6. The Bust of a Fine Chubby Girl, about four years old, of a fresh ruddy complexion, and auburn hair; she has on a pinkish-gray coloured frock, with an ornamented hood hanging behind; her back is towards the spectator, and her head turned over her right shoulder. This is a well-finished example of the master.

1 *ft.* 3¾ *in.* by 1 *ft.* ¾ *in.*—C.

In the collection of W. Theobald, Esq.

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7. Cupid. This admirable production of Greuze depicts the lovely youth at the moment when taking his farewell flight from his beloved Psyche; he is represented with his arms and wings extended, soaring to his native regions; his back is towards the spectator, and his bewitching countenance turned over his right shoulder, as if taking a parting glance at her he was leaving for ever; clustering curls of flaxen hair

wave around his head, and a thin drapery, of a lilac hue, floats loosely about his arms and body. Although little more than the bust is shown in the picture, yet such is the skill displayed in attitude, that the position of the figure may readily be conceived.

1 *ft.* 6½ *in.* by 1 *ft.* 3 *in.*—P.

Collection of the late Count Perregaux, 1841 ; 8550 *fs.* and 5 per cent. (358*l.*)

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8. Psyche. The fabled beauty of the poet's imagination is here represented as a lovely girl, just merging on the age of adolescence, seen in nearly a front view, with her chestnut hair detached from its band of pearls, and floating redundantly in dishevelled tresses behind her shoulder; her head gracefully inclines over her right shoulder, and by its bending position gives additional effect to the sorrow depicted in her compressed lips and depressed brows, while her swimming eyes seem to trace, with poignant grief, the flight of her departing lover. A white tunic and a blue vesture conceal the lower portion of the figure, leaving her shoulders and heaving bosom exposed.

1 *ft.* 6¼ *in* by 1 *ft.* 3 *in.*—P.

Put up to sale in the above collection, 1841 ; 7500 *fs.* and 5 per cent. (315*l.*) Bought in.

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9. Psyche. This highly estimable picture is nearly a repetition of the preceding, wrought up to the highest degree of careful finishing and purity of colour, and by some is thought to exhibit a more lovely and expressive countenance.

Mr. Arteria, in a well-composed catalogue of the collection in which it now is, states that this is reported to have been the picture which his friend Mons. Vien exhibited, on behalf of the artist, to the assembled academicians, saying,

"Will you now, gentlemen, persist in refusing the *cathedra* to one whose works you esteem so highly?"

1 *ft.* $3\frac{3}{4}$ *in.* by 1 *ft.* 1 *in.*—P.

Formerly in the Boursault Collection. Edmund Higginson, Esq., Saltmarsh Castle.

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10. The Nursery. The scene represents the interior of a rustic apartment in a French provincial house, in which are two women and eight children. The eldest of the former, dressed in a purple gray gown, sits on the left and close to the front, with an infant sleeping in her arms; behind her is an interesting little boy, holding a fine dog by a cord; the other female is a pretty young woman, seated on the opposite side of the picture, bending forward to take a little girl in her arms, who extends its arms round her neck; on her left are two other children and a fine boy, the latter of whom points to a bird cage. A cradle, covered in part with a blue mantle, in which is a cat, is on this side close to the front, and some drapery hangs on a line above. This little picture may be truly styled a *bijou;* the exquisite delicacy of the painting, and *naïveté* of expression in the children, entitle it to the warmest commendations.

1 *ft.* $\frac{1}{2}$ *in.* by 1 *ft.* $3\frac{1}{2}$ *in.*—C.

Bought privately for about 7000 *fr.* (280*l.*) Now in the collection of the Baron A. de Rothschild.

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11. Disappointment. The bust of a handsome young woman, represented in a three-quarter view, looking with a grave or serious countenance at some object on her left: her dark hair hangs in massy curls round her face, and a kerchief conceals the upper part of her head, the ends of which are tied in a knot under her chin; a black scarf covers her shoulders, and the rest of her dress consists of white linen. A well-finished picture.

About 1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—C.

In the collection of the Baron A. de Rothschild.

ADDENDA.

WILLIAM MIERIS.

82. A Trumpeter, wearing a buff embroidered coat, a blue sash, and a hat decked with feathers, seated, resting his right arm on a cask, on which lie a couple of flounders, and holding a jug in one hand, and a trumpet in the other. This exquisitely finished picture is dated 1708.

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83. (The Companion.) A Fine Portly Gentleman, dressed in a brown coat, a purple mantle and a fur cap, seated with a goblet of liquor in his hand. A table covered with a Turkey carpet is placed by his side, on which are a plate of tobacco, a pipe, and a pot of embers.

10¾ *in.* by 9½ *in.*—P.

In the collection of Mr. Six Van Hillegom, Amsterdam.

DAVID TENIERS.

215. The Weary Cook-maid. Interior of a kitchen, well-stocked with culinary utensils, which occupy a large portion of the right of the picture. Among them may be noticed an old horse-collar, a pair of bellows, a lantern, and a churn lying on its side upon tubs, pails, and pots; and on the top is perched a cock. On the opposite side is seated an elderly woman resting her head on her hand, asleep; and in the back of the apartment are seen two men before a fire, and a third entering by a side-door. This is a well-studied and carefully finished work. *See* No. 423, Vol. III.

About 1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—P.

Exhibited in the British Gallery, 1842. T. H. Langden, Esq.

NICHOLAS BERGHEM.

78. Herdsman with Cattle. The scene is composed on the left of a mass of high rocks, near the foot of which is a high road over a hill; on the foreground of this part is a peasant, wearing a sheepskin jacket with scarlet sleeves, standing with his back to the spectator, between two cows; that on his left, of a red colour, is seen in a side view in a pool of water; the other one is white. Considerably beyond these is a man seated sideways on a horse, accompanied by a man on foot. The general appearance is that of a fine clear day.

About 1 *ft.* 4 *in.* by 1 *ft.* 7 *in.*—C.

Exhibited in the British Gallery, 1842. Earl of Orford.

W. VANDER VELDE.

68. A Sea View, under the appearance of a breeze. On the right is a Dutch coaster scudding under fore-sail, with her stern towards the spectator, and a small boat in her wake. The opposite side of the scene is distinguished by a buoy, a small sailing-boat with two persons on board, and a frigate riding at anchor. The latter is the most remote from the front. This is a most pleasing example of the master.

About 1 *ft.* 2½ *in.* by 1 *ft.* 4 *in.*—C.

Exhibited in the British Gallery, 1842. A. Holdsworth, Esq.

ADDENDA.

WILLIAM MIERIS.

84. The Judgment of Solomon. *See* description, Part I., No. 49.

Sold in the collection of D. W. Acraman, Esq., of Bristol, August 1842, by Messrs. Christie and Manson,

Bought by Mr. Nieuwenhuys. 102 *gs.*

ISAAC VAN OSTADE.

44. Travellers halting at an Inn. The right of the picture is occupied by an inn; in front of which is a man on a white horse, with a jug in his hand, conversing with a boy who stands by his side; behind these, and near a well, is a horse feeding out of a trough, which a groom is filling, and a man drinking from a jug; in the centre of the second distance, a man is conducting a laden mule, and beyond are seen a waggon and two figures.

$13\frac{1}{4}$ *in.* by $18\frac{1}{4}$ *in.*—P.

Sold in the collection of D. W. Acraman, Esq., of Bristol, August 1842. 33 *gs.*

Bought by Messrs. Smith.

PHILIP WOUWERMANS.

118. A Party prepared for the Chase. *See* description page 179, No. 118.

Sold in the collection of D. W. Acraman, Esq., of Bristol, August 1842. 310 *gs.*

Bought by Mr. Nieuwenhuys.

P. P. RUBENS.

419. The Triumphal Procession of Henry IV. of France, after the Battle of Ypres. A beautiful and spirited sketch, said to be the original design with variations for the large picture at Florence. *See* description, Part I., Nos. 809 and 519.

Purchased of the Rt. Hon. Lord Wharncliffe by Messrs. Smith, 1841.

Sold to the Rt. Hon. Henry H. Labouchère.

A. VAN DYCK.

70. Portraits of Dorothy Percy, Countess of Leicester, and her sister Lucy, Countess of Carlisle. *See* description. page 388, No. 70.

Sold in the collection of Lord Waldegrave, Strawberry Hill, 1842.

Bought by Mr. Norton. 231*l.* and 5 per cent. duty.

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127. Whole-length Portrait of Margaret Smith. *See* description, page 404, No. 127.

Sold in the collection of Lord Waldegrave, Strawberry Hill, 1842.

Bought by Mr. Rodd, on commission, 75 *gs.* and 5 per cent. duty.

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126. Portrait of Frances Bridges, Countess of Exeter. *See* description, page 404, No. 126.

Sold in the collection of Lord Waldegrave, Strawberry Hill 1842.

Bought by Mr. Thane. 18 *gs.* and 5 per cent. duty.

DAVID TENIERS.

216. The Dentist. *See* description, Part III., No. 204.

Sold in the collection of D. W. Acraman, Esq., of Bristol, August 1842. 336*l.*

Bought by Charles Bredel, Esq.,

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217. A View in the Environs of Antwerp. *See* description, Part III., No. 297.

Sold in the collection of D. W. Acraman, Esq., of Bristol, August 1842. 155 *gs.*

Bought by Mr. Norton, and now in the possession of —— French, Esq.

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218. A Landscape at Sunset. The centre of the picture is occupied by a château and cottages, rising above the trees. On the foreground to the left is a high sandy bank, at the foot of which are three travellers in conversation, another is descending a knoll; a shepherd with his flock are in a field; and a stream with ducks is seen to the right. Vigorously painted.

3 *ft.* 7 *in.* by 4 *ft.* 8 *in.*—C.

Now in the possession of Archibald M'Lennan, Esq., Glasgow.

GABRIEL METSU.

42. The Drowsy Landlady. *See* description, Part IV., No. 55.

Sold in the collection of D. W. Acraman, Esq., of Bristol, August 1842. 200*gs.*

Bought by Mr. Brown

GERARD TERBURG.

30. L'Instruction Paternelle. *See* description, Part VI., No. 4.

This exquisite picture was purchased by Messrs. Smith, of the Rt. Hon. Lord Wharncliffe, 1841, and now adorns the superb collection of the Rt. Hon. Lord Francis Egerton.

GASPAR NETSCHER.

39. Vertumnus and Pomona. This beautiful and highly-finished picture represents a young lady dressed in white satin with a blue scarf over her left shoulder, seated, resting her left arm on a marble table covered with a carpet, on which are some peaches, &c. She holds in her hand a pruning knife, and an apple is in her lap; she appears listening to the persuasions of a comely old lady, who stands leaning on her staff on the other side of the table, dressed in a maroon-coloured cloak, with a black scarf over her head. A statue of Venus is behind, and two figures in niches are seen in a grove in the background.

19 *in.* by 15¼ *in.*—P.

Now in the possession of Messrs. Smith.

N. BERGHEM.

79. Muleteers arriving. *See* description of this very excellent picture, Part V., No. 109.

Sold in the collection of D. W. Acraman, Esq., of Bristol, by Messrs. Christie and Manson, August 1842. 1570 *gs.*

Bought by Mr. Nieuwenhuys.

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80. The Exterior of a Cottage, in front of which and close to the foreground, are a white cow, a laden ass, and a goat; behind these stand a man and woman with a child; and nearer to the cottage are seen a man occupied with a rake, a woman milking a cow, and two children

$12\frac{1}{2}$ *in.* by 17 *in.*—P.

Sold in the collection of the Earl of Lichfield, at Shugborough Hall, 1842. 130 *gs.* and 5 per cent duty.

Bought by Mr. Nieuwenhuys.

KAREL DU JARDIN.

28. An Ox and three Sheep. In a meadow enclosed with trees near a sloping bank, is a dun-coloured ox standing, and behind it are three sheep, two of which, a sheep and a lamb, are reposing near some shrubs; beyond these, to the right, are seen the distant towers of a fortified town. The effect of an early summer's morning is conveyed throughout this little gem, with a magic truth and brilliancy peculiar to the best works of the master; while the crispness of execution strongly reminds us of the works of Paul Potter.

$11\frac{1}{4}$ *in.* (*square*)—P.

Sold in the collection of the Earl of Lichfield, Shugborough Hall, August 1842. 262*l.* 10*s.* and 5 per cent. duty.

Bought by Mr. Buchanan.

Now in the possession of R. S. Holford, Esq.

ALBERT CUYP.

59. A View near Dort. In front of the banks of a river, which extends the length of the picture, is a woman milking a cow; three other cows stand near her, and a view of the village, and Dutch boast on the river, are seen in the distance.

1 *ft.* 7 *in.* by 2 *ft.* 5 *in.*—P.

Sold in the collection of the Earl of Lichfield, Shugborough Hall, August 1842. 441*l.* and 5 per cent. duty.

Bought by Mr. J. Woodin.

JACOB RUYSDAEL.

116. A Richly-wooded Landscape with a stream flowing through the centre; to the left is a rising knoll, covered with clusters of trees, among which, the light bark of a beech is conspicuous; on the opposite side is a shady bank with oak trees, near which are two men, one of them angling, and a few ducks are swimming in the stream; the view is bounded by distant mountains. A highly finished specimen.

4 *ft.* 9 *in.* by 2½ *ft.*

Sold by Messrs. Smith to Archibald M'Lellan, Esq., Glasgow.

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117. The Town of Katwyck und Zee, near Schevening. From a rising ground in front is taken an extensive view of this picturesque town, sloping towards the sea, which, illumined by a gentle ray of sunshine, forms the line of the horizon; heavy clouds are passing, casting a twilight shade over the massive church tower which rises conspicuously above the other buildings.

1 *ft.* 7½ *in.* by 2 *ft.* 2½ *in.*—P.

In the possession of Archibald M'Lellan, Esq., Glasgow

76. Waterfall. *See* description, page 706, No. 76.
For size, read,
3 *ft.* 6 *in.* by 4 *ft.* 9 *in.*—C.
Now in the possession of Joseph Bond, Esq.

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103. Waterfall. *See* description, page 713, No. 103.
Sold to Mr. Nieuwenhuys, 1842, to the Earl of Onslow.

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118. The Watermill. *See* description, Part VI., No. 183.
Now in the possession of the Rt. Hon. H. Labouchère.

JOHN AND ANDREW BOTH.

26. The Ferry-boat. *See* description, Part VI., No. 49.
Sold in the collection of D. W. Acraman, Esq., of Bristol August 1842. 430*l.*
Bought by Mr. Norton.
Now in the possession of —— French, Esq.

JOHN WYNANTS

39. A Lady and Gentlemen, attended by a black boy. The scene, to the left, is composed of a broken sandy bank, bounded by a row of trees, descending into a road, which gradually recedes towards the distance, and is there intercepted by a farm-house with a corn field. In the foreground, which is broken by a sedgy pool, a lady and gentleman are

walking, accompanied by a black boy, who is holding an umberella over the lady's head. Near a tree, stands a beggar asking alms; and beyond is a man carrying a burden. A clear and silvery specimen. The figures appear to be by the hand of Wouwermans.

9½ *in.* by 15 *in.*—P.

In the collection of Archibald M'Lellan, Esq., Glasgow.

WILLIAM VANDER VELDE.

69. A View off the Dutch Coast, during a calm, with men-of-war at anchor. To the right, among the most conspicuous, is a man-of-war firing a salute; she is filled with numerous figures, chiefly occupied in furling her sails; close behind, is the prow of another ship of war with sails unfurled; and beyond these, on the same side, are seen three ships of the line. An eight-oared boat, with a flag, in which are some distinguished persons, appears to have quitted one of the front ships, and is being rowed towards the opposite side, where there are two other men-of-war; and between these is a small craft apparently receiving passengers, several vessels and boats fill up this corner; beyond, is a portion of land with a beacon, and in the extreme distance in the centre, two other vessels are visible.

5 *ft.* 7 *in.* by 7 *ft.* 8 *in.*—C.

This capital picture, which, with the exception of the one in the Musée at Amsterdam, is perhaps the largest known of that estimable period of the master, possesses all the exquisite finish and delicacy of his cabinet pictures, with the grandeur of effect and freedom of execution which the size and subject demand. It may be further observed of this *chef-d'œuvre* of art, that the numerous figures which crowd the decks of the larger vessels, and are elsewhere distributed, are painted with a spirit and truth quite worthy of the pencil of Adrian Vander Velde.

Sold in the collection of the Earl of Lichfield, Shugborough Hall, 1842. 1186*l.* and 5 per cent. duty.

Bought by Mr. Farrer.

Now in the collection of Edmund Higginson Esq.,

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70. A View at Sea during a Brisk Gale, with a man-of-war to the left in full sail; in the second distance to the right, is another ship of war with a small sailing-boat before it; vessels of the line and smaller craft complete the composition; a cloudy sky with indication of approaching rain. Of exquisite quality.

1 *ft.* 5 *in.* by 2 *ft.*

Sold in the collection of the Earl of Lichfield, Shugborough Hall, August 1842. 441*l.* 10*s.* and 5 per cent. duty.

Bought by Mr. King for the Rev. J. Lucie.

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71. Companion. A Sea View during a Fresh Breeze, with numerous ships of war and other vessels. In front, to the left, is a sloop of war in full sail, and near it in the corner a gilded yacht and a sailing-boat. On the opposite side is a fishing smack; close behind, a man-of-war with sails unfurled, and at a short distance in advance of this is a cutter: eleven ships of the line and other vessels are judiciously distributed over the distance; broad fleecy clouds float over the azure sky, throwing a gentle shadow on the forepart of the picture, which is beautifully relieved by the sparkling waves. This picture is of the highest excellence.

1 *ft.* 5 *in.* by 2 *ft.* —C. on panel.

Sold in the collection of the Earl of Lichfield, Shugborough Hall, August 1842. 304*l.* 10*s.* and 5 per cent. duty.

Bought by Mr. Brown.

72. View from the Shore in Calm Weather. On the left, are two men-of-war at anchor, the nearest of which is firing a salute; a boat with a blue flag, full of figures (among whom is a trumpeter), is being rowed from the ship towards the centre; a smack and a man-of-war are seen to the right, with other vessels dispersed in the distance; on the sandy beach, in front, are several workmen and other figures variously occupied.

2 *ft.* by 2 *ft.* 5 *in.*—C.

Sold in the collection of the Earl of Lichfield, at Shugborough Hall, August 1842. 420*l.* and 5 per cent. duty.

Bought by Mr. Nieuwenyhus.

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73. A View of Schevening, with fishing boats on shore; on a rising part of the sandy beach to the left, is a fishing smack with two small boats lying near it. On the opposite side, another boat is on the sands, and in the second distance a fishing boat is approaching the shore; several vessels are discernible at sea. The figures which enliven the scene consist of a sportsman with two dogs, followed by a gentleman on horseback, and five fishermen, distributed over the beach. These are by the hand of Adrian Vander Velde. Painted with great truth.

14 *in.* by 18¼ *in.*—P.

Sold in a collection of the Earl of Lichfield, Shugborough Hall, August 1842. 199*l.* 10*s.* and 5 per cent. duty.

Bought by Mr. Swabey.

Now in the possession of Mr. Chaplin.

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74. A View at Sea during a Fresh Breeze. The right is occupied by a man-of-war in full sail, and near it a cutter; three other ships of war are in the second distance, and

umerous vessels differently disposed complete the composition; fleeting clouds are dispersed over the sky.

18 *in.* by 23 *in.*—C.

In the possession of Mr. Farrier.

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75. A Small Sea View during a Brisk Gale, with three men-of-war and two smacks. Very spirited.

9½ *in.* by 13½ *in.*—P.

Sold in the collection of the Marquis of Camden, 1841.

Bought by Messrs. Smith, and now in the possession of W. Theobald, Esq.

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76. View at Sea with a Gentle Breeze. In front, and near the centre, is a man-of-war seen in nearly a fore-shortened position, with her gilded stern towards the spectator, and her sails unfurled; to the right of it are two fishing smacks, and two other vessels are beyond, with an indication of land in the distance; on the opposite side in front is a trader in full sail, with a small boat attached to it; in the second distance, is a man-of-war, and further are several fishing smacks. The effect is that of a fine day, with light clouds extendin along the horizon. A clear and silvery specimen.

13 *in.* by 14 *in.*

In the possession of the Rt. Hon. H. Labouchère.

LUDOLPH BACKHUYSEN.

31. A Heavy Gale at Sea with numerous Vessels. To the left, the principal object is a large sloop of war sailing before the wind, and close in front is a small sailing boat; towards the centre, is a yacht full of figures engaged in lowering her canvas, and near her a small boat almost swamped by a sudden gust of wind. On the opposite side is a fishing smack, greatly agitated, and in the second distance are seen

seven ships of the line; several other vessels are discernible on the horizon, which is lighted up by a gleam of sunshine; a heavy cloud, rising to the right, gives indication of an approaching storm. Signed "L. B.," and dated 1682. Painted with great poetical feeling, and a vigorous example of the master's power. This capital picture hung as a companion to the fine W. Vander Velde (already noticed), at Shugborough Hall.

4 *ft.* 10 *in.* by 6 *ft.* 1 *in.*—C.

Sold in the collection of the Earl of Lichfield, Shugborough Hall, August 1842. 294*l.* and 5 per cent. duty.

Bought by Mr. P. Norton.

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32. A View off the Dutch Coast during a Brisk Gale, and under the aspect of a windy day. In a bay encircled by bluish mountains and beneath a lighthouse, is a ship under main and fore-sail, trying to weather a point of land, indicated by rocks and breakers; a few other vessels are seen in the distance. On a sandy beach in front, is a man supporting a woman on a horse from the violence of the tempest. An excellent production.

1 *ft.* 6½ *in.* by 2 *ft.* 2 *in.*—C.

In the possession of Archibald M'Lellan, Esq., Glasgow.

CLAUDE LORRAINE.

19. The Ford. *See* description, Part VIII., No. 8.

Sold in the collection of the Earl of Lichfield, Shugborough Hall, August 1842. 326*l.* 10*s.* and 5 per cent. duty.

Bought by Mr. Bassagio.

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